Movie Freeze-Out Begun On Negro Star In Hollywood

New York—Rated by critics as the hottest movie find of the year, "Home of the Brave's" star, Jimmy Edwards is discovering that Hollywood's moguls are freezing him out of future roles that would bring him greater celluloid fame.

The handsome young personality is the subject of an extensive picture story in the February issue of OUR WORLD magazine which appropriately calls him "Hollywood's Bronze Valentino" in view of the fact that thousands of women, young and old, have swooned over him. The cold shoulder treatment was given him, the article states, when some critics started mentioning him for an "Oscar" award for giving one of the best screen portrayals of 1949.

However, Edwards isn't content to remain on the shelf of obscurity and is taking his case to the people in the form of personal appearances in vaudeville houses throughout the country. His combination of boyishness and suavity have tended to build him into a symbol of Negro youth, a happening coming at a time when a replaceement is being sought for heavyweight champ Joe Louis since his retirement from the ring.

Liked by men because he displays the qualities of being a "regular guy". Edwards is eargerly sought after as a speaker before civic groups. And with the people who pay their money at the box office standing solidly behind him, producers and directors will have to pay heed to their demands that Jimmy be given bigger and better parts.

"Brave" on South Africa Ban List

CAPE TOWN, (ATLAS) — "Home of the Brave," United Artist film, starring James Edwards, was banned last July by the South African Board of Film Censors, and is still on the unfavorable list. An appeal has been lodged and heard last September, the Minister of the Interior has not budged from his decision.

Yet strangely enough, MGM's "Intruder in the Dust," which deals with lynching in the deep South has been given the green light by the Censor Board for exhibition to European adults only.

N.Y. Film Critics Cite Hernandez

NEW YORK — (ANP) — Juano Hernandez's portrayal in MGM's "Intruder in the Dust" won him a runner-up position in the balloting by New York's film critics for the best performance of the year.

The picture itself also won a second place, losing only to the film "Battleground."

Thus the series of racial themes developed by various companies during the past year fell short of their goal and only "Intruder in the Dust" survived the acid test.

Booker T To Premier 'Intruder'

Story Is Indictment Of Race Prejudice

By Edith Lindeman

A rather unusual situation has come about regarding Metro-Goldwyn-Mayer's remarkable picture, "Intruder in the Dust." It will play its first local engagement at the Booker T, instead of one of the downtown first-run theaters. After that it will make the rounds of the suburban theaters, as is customary with any top-notch film.

Yesterday at a preview of the picture, we found it a noteworthy addition to the screen stories that have brought the Negro situation into the light. "Intruder" is at once a character study of a proud, stubborn, almost insufferable man, and a sharp indictment of vicious Negro-baiting in the Deep South. The man is portrayed by stately Juano Hernandez, the town is Oxford, Miss., where the cast performed against a locale identical to the one described in William Faulkner's novel from which the picture was made.

The story is strong stuff and will outrage the sensibilities of those who deem lynch law and mob rule the divine right of the white race. Hernandez is seen as a coldly dignified old man who lives on a tiny farm and minds his own business. White men consider him uppity and take delight in berating him. When one of his tormentors is shot in the back, circumstantial evidence points to the Negro. He is taken to jail and the village seethes slowly toward a lynching party. Two people, the boy Claude Jarman and an imperturbable old woman, Elizabeth Patterson, almost reluctantly come to the man's rescue as they unearth evidence which clears him.

Strokes Are Cruel

The importance of "Intruder" is that it is done with sharp, cruel strokes which do not spare the tender sensibilities of any audience. Whites spit hated epithets which make a Negro wince, and there is a long, horror-filled sequence in which the populace of the village drives madly into town, gathers around the jail in holiday mood and waits for the "fun" to begin. All this is done in brilliantly quiet style under the steady direction of Clarence Brown. Although the material is controversial, Brown has avoided obvious sensationalism. The picture emerges as a clinical study of portions of the South still festering with the poison of prejudice, and is as adult an opus as Hollywood has delivered during this era of preoccupation with minority groups.

The top-flight cast is augmented by players who offer sterling characterizations. David Brian is young Jarman's lawyer-uncle who is blind to the Negro's plight until he cannot ignore evidence that proves the man innocent; Porter Hall as the grizzled father of the murdered man, Will Geer as the decent, steely-eyed sheriff, David Clark and Charles Kemper as typical small-minded storekeepers, and others help create a story designed to disturb the conscience.



THEY GROW TALL IN AFRICA—Among the other things to be seen in the forthcoming "King Solomon's Mines" are these proud members of the Watussi tribe of 7-foot natives, descendants of the ancient Pharaohs. The Watussis here are on guard at the royal palace of the tribe, before which are seated Belgian Resident Officer Sandreard and his wife, visiting with Deborah Kerr and Stewart Granger, stars of the photoplay. The movie, 90 per cent of which was made on a four-month safari across 25,000 miles of Equatorial Africa, is next on the Palace schedule, following "American Guerrilla in the Philippines."

James Edwards Gets New Role in Another Picture Like 'Home of the Brave'

Bystander
Thurs V-3-50
Dear Maines Gouda

New York City (CNS)—"Persistence is a virtue and an invitation to success" can well be the motto of James Edwards, who surprisingly hasn't gotten the least bit swell headed after officially landing that super role in "Lights Out." Maybe it's because Jimmy, since last November, has waded through what shouldn't be "wished on a dog" all for his career. For after being the rave of Hollywood, Chicago and New York for his brillian performance in "Home of the Brave," the guy lost his fortune trying to carry a vaudeville show across the nation only to disband in Washington, selling everything to pay the debts. This followed a period of disillusionment filled with promises from agents and bitter disappointments. Jimmy almost went into seclusion during re-adjustment—but he never lost faith. A good will tour of the south, sponsored by the NAACP last April, on which he spoke and listened to problems of Negro farmers, teachers and youth. seemed to restore his energy to keep fighting barriers which kept him from returning to Hollywood to make a second picture.

Important Picture

"Lights Out" is much on the theme of "Home of the Brave" insomuch as it deals with veterans. A white vet who is blind hates Negroes. He forms a deep friendship for another vet (James Edwards), not knowing that he is a Negro. "This picture is so significant—so full of meaning—that it will prove to be an important picture of our era" says Jimmy. The producer, Stanley Kramer and director, Mark Robeson, both who did "Home of the Brave," have already voiced their opinion that "Lights Out" will cop this year's Academy Award.

And for Jimmy, the Academy Award has become a none-too-distant goal. He has set his cap for it in this film. Yet, when we talked to him before he left for Detroit where he got the good news from Hollywood, Jimmy seemed definitely calmed and tamed from the days when he first arrived in New York in open cars draped with banners, people everywhere, lavish hotel suites at his disposal and all the trimmings which harmonize with a movie star.

For according to our eye-witness view, the past year has taught James Edwards a better sense of values, a loyalty to friends and foes alike and most important, the understanding that success isn't made overnight—So good things come to those who wait!

"Lost Boundaries" Suit Goes Before U.S. Supreme Court

WASHINGTON, D. C. -(NNPA)- The United State Supreme Court has been asked to review the judgment of the Fifth United States Circuit Court of Appeals upholding the banning of the motion picture, "Lost Boundaries," in Atlanta.

"Lost Boundaries" is a true film dramatization of the life of a colored physician and his family, who lived for many years in a small New Hampshire town where their neighbors believed them to be white. The picture is in no sense lewd, obscene, licentious or profane.

The petition for a review of the case was filed by the RD-DR Corporation of New York, producer of the film. Film Classics, Inc., another New York corporation which was the distributor of the picture, did not join in the appeal to the Supreme Court. After the case had been submitted to the Court of Appeals, the RD-DR Corporation terminated its distribution agreement with Film Classics and reacquired the full right to license the exhibition of the picture.

The Court of Appeals last July 14 affirmed the judgment of the Federal District Court at Atlanta dismissing the complaint of the RD-DR Corporation and Film Classics.

The case involves the constitutionality of an Atlanta ordinance which requires approval before a motion picture may be exhibited and authorizes the censor to withhold approval on the ground, among others, that exhibition of the picture will adversely affect the "peace, health, morals and good order" of the city.

Film Classics applied to Mrs. Christine Smith, the Atlanta censor, for approval of the picture. She disapproved it. On appeal by Film Classics, the Board of Censors upheld her action and refused to issue a permit for the showing of the picture in Atlanta.

The refusal was solely on the ground that, in the opinion of the Board of Censors, the exhibition of the picture "will adversely affect the peace, morals and good order" of the city because they believed it would create dissension and strife between white and colored people and would likely cause disorders, disturbances and racial clashes.

In its petition, the RD-DR Corporation asserts that if "Lost Boundaries" had not been banned, its exhibition could have been licensed to Atlanta theaters. Several theater owners and operators, the corporation asserts, were ready and willing to exhibit the picture but to do so would have subjected them to criminal liability.

Rentals which would have been derived by the producer and distributor, the petition states, would have exceeded $3,000.

The complaint filed in the District Court challenged the constitutionality of the Atlanta censorship ordinance on the ground that it violates the due process clause of the Fourteenth Amendment.

The District Court sustained the motion of Mrs. Smith and the Board of Censors to dismiss the complaint on the ground that it failed to state a cause of action.

While calling for a reexamination of the question of motion picture censorship in the light of recent Federal court decisions and characterizing the action of the Board of Censors as attempting a "degree of thought control," the District Court felt that it was bound by a Supreme Court decision holding that the constitutional guarantee of freedom of the press did not extend to motion pictures.

In affirming the judgment of the District Court, the appellate court described the contentions of the two corporations as part of "the struggle to extend the Fourteenth Amendment as an instrument of nationalism by striking down all state regulatory power."

The RD-DR Corporation, in seeking a review by the Supreme Court, asserts that the question involved is not only a significant constitutional issue but one affecting millions of Americans who view motion pictures every week.

"The economics of the motion picture industry are such that a motion picture must reach a mass audience throughout the country if it is to yield a retrn on the investment in it," the petition for review states.

"Inevitably, the mere existence of such legislation as the Atlanta ordinance is a deterrent to the production of pictures on any controversial, or indeed on any thoughtful, subject."

The petition for review was filed on behalf of the RD-DR Corporation by Samuel I. Rosenman, who was legal adviser to the late President Franklin D. Roosevelt, and Richard S. Salant and Ambrose Doskow, all New York attornevs.

Race Film Is Banned In Atlanta After Censor; Board Feared Disorder

Petition Filed By Film's Producers Seeks Re-Examination Of Question In Light Of 14th Amendment Clause

WASHINGTON, D. C. (NNPA)—The United States Supreme Court has been asked to review the judgment of the Fifth United States Circuit Court of Appeals upholding the banning of the motion picture, "Lost Boundaries," in Atlanta, Ga.

"Lost Boundaries" is a true film dramatization of the life of a colored physician and his family, who lived for many years in a small New Hampshire town where their neighbors believed them to be white. The picture is in no sense lewd, obscene, licentious or profane.

The petition for a review of the case was filed by the RD-DR Corporation of New York, producer of the film. Film Classics, Inc., another New York corporation which was the distributor of the picture, did not join in the appeal to the Supreme Court. After the case had been submitted to the Court of Appeals, the RD-DR Corporation terminated its distribution agreement with Film Classics and reacquired the full right to license the exhibition of the picture.

The Court of Appeals last July 14 affirmed the judgment of the Federal District Court at Atlanta dismissing the complaint of the RD-DR Corporation and Film Classics.

* * *

THE CASE INVOLVES the constitutionality of an Atlanta ordinance which requires approval before a motion picture may be exhibited and authorizes the censors to withhold approval on the ground, among others, that exhibition of the picture will adversely affect the "peace, health, morals and good order" of the city.

Film Classics applied to Mrs. Christine Smith, the Atlanta censor, for approval of the picture. She disapproved it. On appeal by Film Classics, the Board of Censors upheld her action and refused to issue a permit for the showing of the picture in Atlanta.

The refusal was solely on the ground that, in the opinion of the Board of Censors, the exhibition of the picture "will adversely affect the peace, morals and good order" of the city because they believed it would create dissension and strife between white and colored people and would likely cause disorders, disturbances and racial clashes.

* * *

IN ITS PETITION, the RD-DR Corporation asserts that if "Lost Boundaries" had not been banned, its exhibition could have been licensed to Atlanta theaters. Several theater owners and operators, the corporation asserts, were ready and willing to exhibit the picture, but to do so would have subjected them to criminal liability.

Rentals which would have been derived by the producer and distributor, the petition states, would have exceeded $3,000.

The complaint filed in the District Court challenged the constitutionality of the Atlanta censorship ordinance on the ground that it violates the due process clause of the Fourteenth Amendment.

* * *

THE DISTRICT COURT sustained the motion of Mrs. Smith and the Board of Censors to dismiss the complaint on the ground that it failed to state a cause of action.

While calling for a reexamination of the question of motion picture censorship in the light of recent Federal court decisions and characterizing the action of the Board of Censors as attempting a "degree of thought control," the District Court felt that it was bound by a Supreme Court decision holding that the constitutional guarantee of freedom of the press did not extend to motion pictures.

In affirming the judgment of the District Court, the appellate court described the contentions of the two corporations as part of "the struggle to extend the Fourteenth Amendment as an instrument of nationalism by striking down all state regulatory power."

* * *

THE RD-DR CORPORATION, in seeking a review by the Supreme Court, asserts that the question involved is not only a significant constitutional issue but one affecting millions of Americans who view motion pictures every week.

"The economics of the motion picture industry are such that a motion picture must reach a mass audience throughout the country if it is to yield a return on the investment in it," the petition for review states.

"Inevitably, the mere existence of such legislation as the Atlanta ordinance is a deterrent to the production of pictures on any controversial, or indeed on any thoughtful, subject."

* * *

THE PETITION FOR review was filed on behalf of the RD-DR Corporation by Samuel I. Rosen-

man, who was legal adviser to the late President Franklin D. Roosevelt, and Richard S. Salant and Ambrose Doskow, all New York attorneys.

'Lost Boundaries' Loses In Supreme Court Test

WASHINGTON. — ANP) — The motion picture, "Lost Boundaries," last week lost out in a test to have its case against its ban in Atlanta, heard before the U. S. Supreme court.

The court voted 8 to 1 against determining whether or not the first amendment of the U. S. constitution guaranteeing freedom of speech and freedom of the press applied to movies. Only Justice William O. Douglas voted to hear the case.

In Atlanta, city officials expressed their joy over the high court's action. They had ordered the picture banned in accordance with a city ordinance following a review by the city censorship board. This happened in 1949, and producers of "Lost Boundaries" said they would take the case to the Supreme court.

The movie is the story of a Negro family which passed for white. If this case had been heard an decided in favor of the movie, it possibly could have meant the end of censorship of any kind of motion picture. On this basis movies would be under the same statute as newspapers and magazines now are.

Mayor Hartsfield of Atlanta, who upheld the barring of the ..ure by Censor Christine Smith said of the Supreme court's action:

"I believe the Supreme court action is right. I do not favor capricious use of censorship. But I do believe in the power of local government to protect its citizens agains. pictures which grossly affect public morals."

Censor Smith said:

"This case was a test of the constitutionality of local censorship because the merits or demerits of "Lost Boundaries' never entered into the briefs by either he producers or the city."

Veteran board member Aubrey Milam said:

"This decision demonstrates what I have been advocating. Movies should be an entertainment, not an educational or opaganda device."

The picture was really censored because of its theme and not on the basis of quality. Atlanta censors felt that it would affect the morals of its citizens.

"Lost Boundaries" Case On Way To U. S. High Court

NEW ORLEANS (INS)— An Atlanta movie censor's decision to ban "Lost Boundaries," a story of a Negro family which passed as white, is apparently headed for a U. S. Supreme Court ruling today.

In New Orleans the U. S. Fifth Circuit Court cleared the way for a Supreme Court judgment on the rights of motion pictures to enjoy the same freedom as the press and radio.

The Circuit Court judge upheld a decision of Federal Judge M. Neil Andrews, who dismissed a suit against Atlanta Censor Christine Smith.

The RD-DR Corporation, producers of the film, and Film Classics, the distributers, filed the action. They pointed out that they thought the U. S. Supreme Court, if given the chance, would reverse its only other decision dealing with the rights of municipal censors.

The high court's early ruling was made in the days of the silent movies.

Dr. Johnston, of "Lost Boundaries" fame, here, says his revelation "helped things"

The man whose life story gave the world a movie, "Lost Boundaries," was in Los Angeles this week and told why, after 25 years, he "recrossed" the color line.

He told on himself, Dr. Albert Johnston, of Keene, N. H., told the Tribune, "in order to help solve the problem." He feels that the revelation that he and his family were Negroes and had been taken just 'for folks' by the white community of Keene, has helped in the battle to establish racial equality, Dr. Johnston stated.

Houseguests of a cousin, Mrs. Marcia Bauman, Dr. and Mrs. Johnston flew down to Los Angeles last Sunday from San Francisco where they were visiting their son, who is in the Navy and stationed at Treasure Island.

Donald, eldest of their four children, is a Navy x-ray technician and may be shipped soon to Korea, the Johnstons fear.

The blond youth accompanied them to Los Angeles for a brief visit and has been sightseeing with his cousin, a newbride, Mrs. James Daugherty, who is the former Jacqueline Lewis.

This trip, the highpoint of which was a stay at Canada's beautiful Lake Louise, is really a honeymoon for the Johnstons, 25 years after their wedding, the doctor told the Tribune.

When they were married, they didn't have money enough for a honeymoon, the doughty physician said. At Lake Louise, they had all the trimmings, including the bridal suite of the Chateau.

GETS NEGRO PATIENTS

Ask what changes making the world privy to his secret made in his life, Dr. Johnston said none, to speak of.

It did increase his practice by bringing to him nearby Negroes. In 20 years of practice, he had never had a Negro patient, the physician stated.

A specialist in radiology, Dr. Johnston said his qualifications have always brought him recognition. He is secretary-treasurer of his county medical society, one of his state's 10 councillors, a senior member of the staff of a hospital, and a consulting radiologist to another, as well as radiologist on several other hospitals and clinics.

Annually, Dr. Johnston said, he goes to Tuskegee Institute for work in radiology at the Charles A. Andrews Clinic there.

That encounter with the Deep South, he said, sometimes makes him, somewhat pessimistically, he admits, doubt that conditions for the race are improving.

"LET THEM KNOW US" . . .

Dr. Johnston sees as the solution to the race problem, personal acquaintance by white people with Negroes.

"Let them known us as people," he said.

The Johnston children are as individualistic as their vigorous parents. Paul, 15, attends prep school at Williston Academy, Massachusetts; Ann, who visited here last spring, is spending the summer in Boston; Albert, Jr., who is artistic, had an article on the race problem in the June issue of Survey magazine and has been asked by Arthur Fiedler to orchestrate a composition of his own, "Tanganyika," for presentation by Serge Koussevitsky.

Petite and blond Mrs. Johnston describes herself as totally domestic, with home, family and gardening as her primary interests. This week she has been making the acquaintance of her husband's family here, which includes Mrs. Marcia Baumann, Mrs. Portia Byrd, and Mrs. Ursula Murrell.

The couple leave today to return to San Francisco by air to resume their motor trip.



LET'S SEE NOW

'New Occasions Teach New Duties'

By DORIS LOCKERMAN
Constitution Associate Editor

When Christine Smith put a check mark beside the movie, "Lost Boundaries," and said it couldn't be shown in Atlanta, many people decided it was probably an incendiary story slanted to stir up racial animosities and ought to be removed from public view as detrimental. Miss Smith is intelligent and open-minded, and has been classed, even by those she has opposed, as a reluctant censor.

But some of us have seen "Lost Boundaries" in a private showing here, and I am wondering why it can be decided it would offend good taste and welfare.

The story, as many people know who have read White's book or the shortened version of it in the magazine, "Readers Digest," is the supposedly true narrative of a young Negro doctor and his wife, who tried to enter interneship in a Negro hospital, only to be turned away because of their white skins, and, finally, in desperation, accepted an offer to go to a New England village and began a medical practice.

To do it, they had to "pass," which is to say, pretend to be wholly Caucasian, as they declare 8,000,000 other Negroes are doing in America today.

They lived usefully in the community and their children grew up happily. Only when the doctor sought a commission in the Navy during the war was it revealed that he had been graduated from a Negro university.

The children and the neighbors learned of it then and there were whispers, gossip and considerable suspense, but the heat of excitement never grew beyond that.

Finally, the climax came in church one morning when the Negro doctor and his family entered their pew and the Rector admonished his flock gently in the dictates of his belief. He suggested they sing a song . . . a stirring old hymn written by James Russell Lowell in 1845, called "The Present Crisis," and beginning:

"Once to every man and nation comes the moment to decide,
In the strife of truth with falsehood for the good or evil side . . ."

They went through the fourth verses of the hymn, and by the time they reached the lines that said:

"New occasions teach new duties,
Time makes ancient good uncouth;
They must upward still and onward,
Who would keep abreast of truth,"

there was a rustling of sound and the crisis was over.

The congregation walked out together. The Negro doctor and his family went back to their home.

Now if this story had been set in the South, where there are laws of segregation, I could see how it might have been censored, because it did show the Negroes going back to their house in the center of a white district. But the movies was set in the North, where there are no such laws.

It only posed another statement . . . that the strain between the races is far from solved any place.

There was no passion in the movie, neither of anger, nor lust. White people were shown in quiet, dignified lights, with their own limitations of tolerance. Black people were shown in the same way, highly educated ones and highly bigoted ones, but the "heroes" were not chosen for propaganda purposes, because of their race.

Now even if so-called "race" pictures were to be banned here, simply because of their subject, "why were Pinky, now touted as a possible Academy Award winner, shown here, and "Intruder in the Dust" permitted? They were both such movies, and well attended.

Without any badgering of our Board of Censors, who have our gratitude for their attempt to shield us from films of crime, immorality, degeneracy, it seems they must admit the public has begun asking for "ideas" from their entertainment.

Henry King, Director of 20th Century-Fox, remarked when he was in Atlanta recently, that the theatergoers are no longer satisfied with simply being amused . . . they want to be told something.

Actually, censorship on the basis of checking turbulent thought, comes close to abridging freedom of speech.

The communication of ideas is free speech in its most persuasive form. It is born of the theory that the vitality of civil and political institutions depends on free discussion.

Recently Justice Douglas, of the United States Supreme Court, quoted Chief Justice Hughes on such a theory: "The right to speak freely and to promote diversity of ideas and programs is one of the chief distinctions that sets us apart from totalitarian regimes.

Justice Douglas added: "A function of free speech under our system of government is to invite dispute. Speech is often provocative and challenging. It may strike at prejudices and preconceptions and have profound unsettling effects as if presses for acceptance of an idea. But there is no room for a more restrictive view. The alternative would lead to standardization of ideas, either by legislatures, courts or dominant political or community groups. . . ."

'Lost Boundaries' Brought Back

CHATTANOOGA, TENN. -(SNS)- The picture that has brought such wide comment, and appeal here in the last two weeks will be brought back to the Liberty Theatre for a regular run Wednesday, Thursday, Friday and Saturday, January 11, 12, 13, and 14 at the Amusu on the south side for Wednesday, Thursday, Friday, January 11-12-13. Admission for this regular showing will be 40c, and doors open 2 p. m. with continuous performances till 11 p. m.

"Lost Boundaries" is a story and screen play that should be seen by all, as it is an actual true story of a successful young Negro doctor in the small town of Keenham, New Hampshire, and his family.



THE TRIBUNE'S—Minnie Lomax makes a note of her chat with attractive Ann E. Johnston, right, 19-year-old member of the family of Dr. Albert Johnston, of Keen, N. H., whose story of crossing the color line became the motion picture, "Lost Boundaries." The Johnstons are related to Dr. Albert Baumann, former husband of Mrs. Marcia Baumann, Westside matron, whose guest the young visitor is. (Lasha photo. See story)

Real life "Lost Boundaries" principal visits Los Angeles

A member of the family whose true life story was told in the motion picture, "Lost Boundaries," arrived in Los Angeles this week, as the forerunner of the rest of the family which may visit the city in July.

Guest of Mrs. Marcia Baumann, of 3627 S. Van Ness, an aunt by marriage, is attractive Ann E. Johnston, 19-year-old daughter of Dr. and Mrs. Albert Johnston, of Keene N. H.

The Johnstons are the fair-skinned family whose experiences 'across the color line' and back again, were detailed by William White in Reader's Digest, and later made into a movie by Louis DeRochemont, Hollywood producer.

Ann, who announced she will stay in Los Angeles indefinitely, is a small girl, of olive complexion, with brown curly hair and brown eyes. As is apparent from the news picture accompanying this story, she might easily be taken for white by unsuspecting Caucasians, but she is no more Caucasian-looking than many Negroes and not as much so as others.

The unusual young visitor told the Tribune reporter that she learned of her racial background from her mother when she was 14 and upon the occasion of the visit to her home of friends who did not look like white.

Later her elder brother, Albert, a 24-year-old-graduate student at Princeton, told his family's story to DeRochemont, who has a home just outside Portsmouth, N. H. DeRochemont became so interested that he commissioned White to do the story.

The young visitor reports "no difference" in the attitude of the people of her hometown after the Johnston story became known. The town boasts one other Negro family, but fraternization is not confined for them to the two Negro families.

Associated with whites as long as she can remember, the attractive New Englander said she has a white sweetheart, a young man who is studying at Providence's Bryant college, from which she graduated.

Since revelation of the Johnston's racial identity, Miss Johnston said she has visited an aunt at Tuskegee three times and colored friends at Amherst. On her own social plane, she said, she finds no difference between Negroes and whites.

Tribune

Dr. Johnston, who is on the staff of a hospital 16 miles from Keene is at present recuperating from an automobile accident which occurred two days before he and his wife celebrated their 25th wedding anniversary. The anniversary was celebrated, anyway, at a party attended by 300 Keene residents.

Brother Albert, graduate of the University of New Hampshire, is at work on a book, dealing with the race problem. Donald, 21, is in the Navy Medical School at Bethesda Md., and Paul, 15 is at Willston Academy, East Hampton, Mass.

"Lost Boundaries" Wants To Know Why Atlanta Says "No"

Atlanta, Ga. (ATLAS)—Samuel Rosenman, representing RD-DR Corp. and Film Classics, producers and distributors of the film, "Lost Boundaries" wants to know why "Lost Boundaries" can't be shown in the city of Atlanta.

The film was banned by censor Christine Smith last July on the ground that it imposes on the exposition of ideas, and its standards are too broad. The Producers and Distributors are contending that Miss Smith's blackout of the picture is unconstitutional under the First Amendment to the Federal Constitution, which guarantees freedom of speech and of the press.

J. M B. Bloodworth, representing Miss Smith, opened his argument citing a U. S. Supreme Court decision in 1916, which implies that movies are "spectacles," do not come under the first amendment.

Rosenman told the court: "movies are no longer a spectacle, but a medium of information and opinion, as much or more than they are mere amusement."

"Our interests," declared Rosenman," go beyond those of my client and of the motion picture industry; they should be of concernt to all Americans interested in their freedom."

Final decision on the showing of the film in Atlanta, rests with Judge M. Neil Andrews after the Federal Jurist studies briefs submitted in the case by Samuel Rosenman, representing the producers.

Yas, Suh, Sister Smith Gets Uncle Sam's O.K.

By JOHN LeFLORE

ATLANTA, Ga.—A Federal District court opinion upholding the right of Atlanta censor Christine Smith to ban the film "Lost Boundaries" will be appealed to the U. S. Supreme Court.

Attorney Morris Abram announced the case would be appealed after Federal Judge M. Neil Andrews ruled against the procedure and distributors of the film. The judge's opinion Monday held:

1. That motion pictures are not a part of the press and therefore not entitled to the protection of the U. S. Constitution as had been claimed.

2. That the city censor has the right to determine what is good or bad for the community purely on the basis of personal opinion.

Judge Andrews said such censorship attempts a degree of thought control; but, unless motion pictures can be afforded, the coverage the Constitution extends to the press, no police powers extend to the state have been exceeded.

"Lost Boundaries" is a picture which deals with a Negro doctor married to a Negro woman, and passing as a white family in New England.

Private opinions here has been expressed that Judge Andrews decision was made to appease Georgia Congressman who so far refused to approve his recess appointed to a federal judgeship.

He was appointed by President Truman but without the endorsement of certain members of the state's congressional delegation.

Censor Bans Equality Film

Says Racial Lines Are Law, Tradition

ATLANTA, Ga.— "Lost Boundaries" was a picture that the Atlanta community should not have on the screens because its entire emphasis wa spropaganda for social equality between the colored and white races. Miss Christine Smith, Atlanta motion picture censor, told students of the Atlanta University School of Library Service.

She further stated that "Hollywood doesn't realize that the breaking of the line customarily drawn between the races in the South is not only a matter of tradition, but a matter of law, written into the laws of the State."

Miss Smith clearly stated her position by saying that "until our laws are changed, I feel I cannot let loose propaganda or pictures that will encourage people to break a law."

Decisions Upheld

In describing the position she holds as a one-woman censor, Miss Smith stated that approximately 66% of her decisions are upheld by the Library Board of Atlanta under which she works.

She was invited to speak to the members of the Atlanta University community on the subject "Motion Picture Censorship: Its Effect upon Motion Picture Production and Audience Reaction."

Miss Smith declared that she exercised her right of censorship on the picture "Birth of a Nation" several months ago because of the harm it could do as race propaganda.

She also censored "Knock On Any Door" and "Intruder in the Dust," the last-named because it played largely on the peculiarities of southern whites, and because it was above the head of the average movie-goer.

"Some of the Brave," Miss Smith told the audience, originally was written to center around the experiences of a Jewish soldier, but was changed because Hollywood believed it would be more profitable to center it around a colored person.

MOVIE RACE BAN
REACHES HIGH COURT

Washington-(ANP) The U.S. Supreme Court has been asked to ban City and State censorship of moving pictures. The court case involves the picture "Curley" which was banned in Memphis, Tenn., because it depicts white and Negro children playing together and occupying the same classroom.

The Memphis Board of censors said the South could not "recognixe social equality between the races even in childrem. The board's action was previously upheld by the Tenn., Supreme court.

Hal Roach, whose studio produced the film, and the United Artists corporation, its distributor appealed to the High court. Meanwhile, a similar case stemming from the high-handed methods of the Atlanta Censorship board is expected to reach the Supreme Court in the very near future, The board there banned the movie "LOST BOUNDARIES."

-Daily World
Wed. 3-22-50
Atlanta, Ga.

'Mulatto,' Film Story Of A Brown Italian War Baby, Stirs Broadway

By ARNOLD de MILLE

THE problem of what to do with brown Italian war babies has hit Broadway in "Mulatto," a controversial Italian film made in Rome. "Mulatto," which has no relation to the American play by Langston Hughes, is a movie about the son of an Italian girl and an American Negro GI. It's proposed solution to the brown war baby problem is meeting stiff criticism.

Produced at the Scalera Film Studio in Rome, the film, with English titles, was directed by its author, Francesco De Robertis, known as the "maestro" of the Italian realistic school. With the exception of its unpopular soluton to the problem of brown Italian war babies, it is a charming story of a lovable blond-headed mulatto boy.

The story is of four-year-old Angelo (played by Angelo Maggio) whose mother, a blonde, died in childbirth. Her husband, Matteo Belfiore (played by Renato Baldini), who had spent five years in jail for stealing bread during the war, upon his release, is forced to accept the responsibility of Angelo. According to the paternity law, the child is regarded as his son.

Matteo and his long-time, Don Gennaro (played by Umberto Spadaro), who had been his singing and playing partner in cafes before the war, go back to their old job of singing and playing, taking Angelo along to collect the money as they played.

At first the boy is a great attraction. He proved a "gold mine" to them. But after a while the customers begin to comment about his blonde hair, copper face and white hands, then make fun of him. In one instance a fight ensues and the team loses its job.

From the outset, Matteo hates Angelo. He resented everything about the boy. Don Gennaro, on the other hand, is extremely fond of him. He cares for Angelo, and does all he can to get Matteo to like him. Don Gennaro even pays a group of children to give Angelo a fake beating, hoping that Matteo would rescue the boy and feel some pity and compassion for bim.

After many abuses heaped upon Angelo, Matteo finally begins to feel close to him. Angelo became very ill after swallowing a pin. Matteo then realized he has become quite attached to the boy and prays earnestly for his recovery. While recovering, a group of youngsters visit Angelo and bring him gifts. Matteo accuses Don Gennaro of pulling another of his tricks, but when he discovers it is not a trick but the real thing, he and the boy become inseparable.

Matteo then goes to his old sweetheart, Catari (played by Iole Fierro) and tells her he wants to marry her, that Angelo needs a mother. Catari rejects him, saying that she loves him but that Angelo will always be between them. She says that if they were to get married and have children the children would know the difference and Angelo would be unhappy and so would Matteo. Matteo accepts her decision.

On Angelo's fourth birthday, Matteo gives him a birthday party. A stranger, an American Negro, shows up and explains to Matteo that he s a prizefighter and the brother of a dead American GI who had a son by an Italian girl. He says he recently received the uniform of his brother who had been killed in the North Italian campaign, and that in the lining of the uniform was a note requesting that he find the boy, adopt him and take him to America. But he says he did not come to take the child if he is happy in his present surroundings, that he would go away as he came.

While they are talking, Angelo enters the room, appears frightened crabs matted by the hand and holds tightly to him.

Matteo invites the stranger to join the party, drink and be happy with them. The stranger, for some reason, is placed next to Angelo at the table, with Matteo at the other end, far away from the child. The birthday cake is brought in with four candles. Angelo blew out three. The stranger says that someone in the room is unhappy, then blows out the fourth candle. Matteo, fighting against the apparent quick relationship between Angelo and the Stranger, tries to down his hurt by singing a ballad he wrote for Angelo. The stranger follows this with the spiritual "Deep River." Angelo follows the stranger to the platform, sits at his feet and at the end of the tune, hums the song.

They then have a boxing game in front of all the guests.

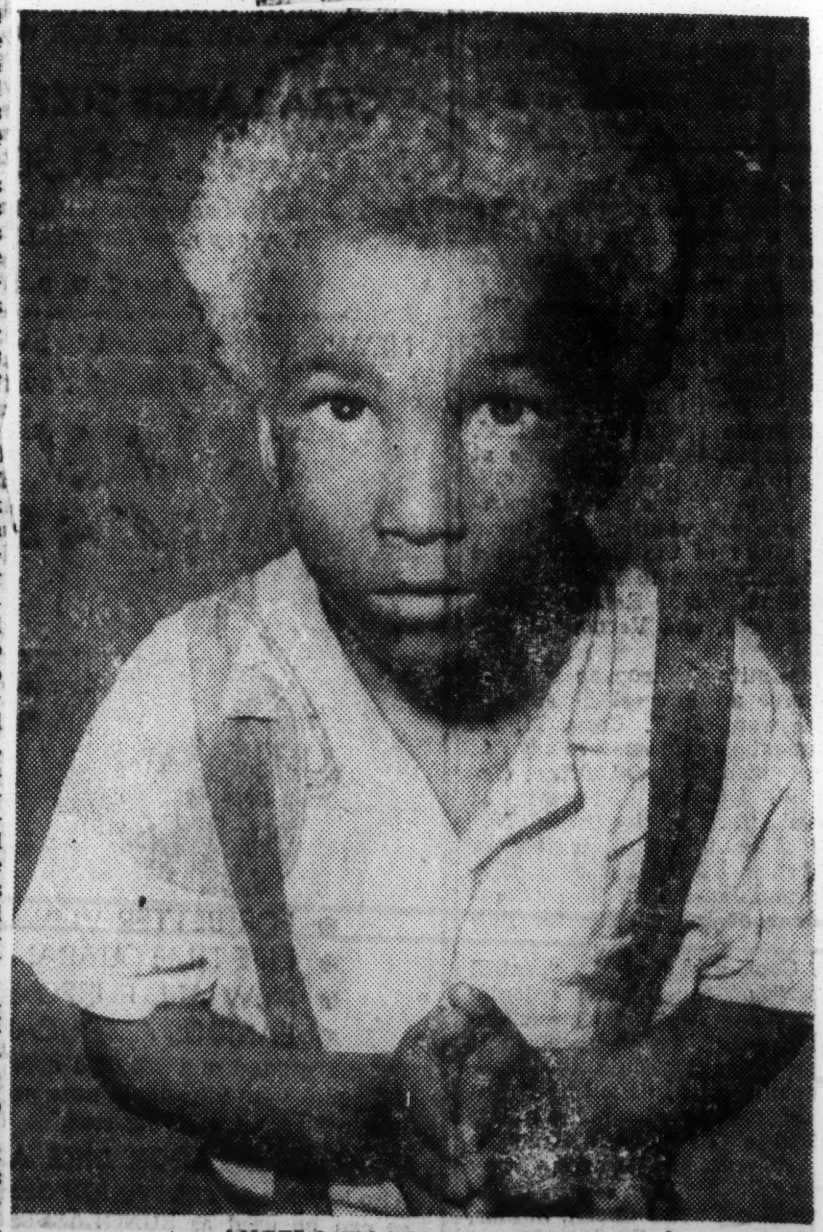
In "Mulatto," the author points out the unfairness of the law in making a man responsible for a child given birth to by his wife although it is commonly known and unconvincingly proven the child is not his. He tried to give a picture of how such a child would be treated and accepted by others and how those close to him would suffer.

There are some beautiful scenes in the film and the story itself is full of emotion. In some scenes the emotions on the part of the boy's foster father are a bit superficial. But some of those faults could be overlooked. It is the solution to the supposed problem the author presents that is meeting the stiff criticism.

Near the end, when the brother of the boy's father shows up at the party. Angelo was afraid of the stranger. Yet, they were put together at the table and within a very short time became overfriendly. Then after the foster father sings a ballad he had written for Angelo, the stranger asked permission to sing. He sings "Deep River." The moment he began to sing the boy, supposedly innocently, ran and sat at his feet and listened. Near the end of the song, in spite of the fact that all through the picture he has shown no inclination for music, he begins humming the melody of a tune he had never heard before. Also, in spite of the fact that in all street fights in which he had been attacked and beaten, he had never shown a desire to fight back, he immediately takes to boxing with his uncle.

The next scene after the boxing session shows a boat leaving for America and the foster father walking from the pier with his old sweetheart, kicking a stone into the river.

In short, the author implies that all Negroes are spiritual singers and prize fighters that the children of Italian girls, o rGerman, or Korean or Japanese or any other women other than Negroes fathered by Negro GIs are the responsibility of America and would be happier with the Negroes in the United States.



ANGELO MAGGIO in "Mulatto."

Filmed -Argentina, South America

Wright's 'Native Son' Being Filmed in Argentina



Richard Wright and Gloria Madison in a scene from "Native Son," which Wright is co-directing and playing the leading role in a movie of his own play being filmed in Argentina. Jean Wallace, white Hollywood actress, has the leading feminine role.

Scene From New Movie On Race



A scene from the new interracial movie, "No Way Out", a 20th Century Fox production, showing Linda Darnell, Mildred Joanne Smith, Sidney Portier, Stephen McNally, and Will Wright—

'No Way Out' Is New Feather In Bonnet Of Mildred Smith

The time-worn cliche that a rolling stone gathers no moss has taken a severe beating at the hands of Cleveland-born Mildred Joanne Smith, who makes her film debut in Darryl F. Zanuck's "No Way Out."

The 25-year-old beauty, cast in a key role in support of stars Richard Widmark, Linda Darnell and Stephen McNally in the suspense drama of racial unrest, pursued three other successful careers before turning to the entertainment world.

Singing star of her own radio show from the ages of 9 to 16, after which she won a music scholarship to Western Reserve University, Miss Smith won her B.A. degree at 19 and became a high school teacher in Cleveland. At 21, she earned her M.A. in psychology and was appointed a research assistant in the city's Health Museum.

Her career in academic and scientific research was interrupted when, on the same day, she was offered both a Yale scholarship in health administration and her first Broadway role with Eddie Dowling in "Men to the Sea." The stage won out.

Subsequently, the versatile actress went into a subway circuit run of "Mamba's Daughters," with Ethel Waters, and appeared successively in "St. Louis Woman," "Lysistrata" and "Beggar's Holiday," the latter marking her singing debut, opposite Alfred Drake.

Following work at the New York City Center with Jose Ferrer in O'Neill's 'S. S. Glencairn," and Capek's "The Insect Comedy," Miss Smith was claimed by the Theatre Guild for the feminine lead in "Set My People Free" and "Forward The Heart." During these engagements she filled numerous radio and television commitments.

After Twentieth Century-Fox talent scouts spotted her in "Forward The Heart," she was tested twice by the studio, the second time by Joseph L. Mankiewicz, writer-director of "No Way Out," who approved her for the picture.

This summer, the quadruple-careered Smith girl has been starring abroad as a featured vocalist in night clubs throughout Italy and Switzerland.

'Out' Director Gets B'nai Award

NEW YORK—Joseph L. Mankiewicz, director and co-author of "No Way Out," the new Twentieth Century-Fox film on race prejudices, will be the recipient of the fourth annual award of the Metropolitan Council of B'nai B'rith, S. Arthur Glixon, council president, announced this week.

The Metropolitan Council each year presents a bronze plaque to "the one who, during the preceding year, did the most in the field of literature and art, in furthering the American democratic ideal." Among those previously honored were Helen Hayes for her radio program and film producer Stanley Kramer for "Home of the Brave."



MILDRED SMITH

The award, the seventh given Fox in recent weeks by public affairs and [illegible] organizations, is in the form of a scroll and hails the picture, now in its seventh week at the Rivoli Theatre, as an outstanding motion picture "which points out that better understanding, not violence, is the key to improved race relations."

Doctor's Wife



MILDRED JOANNE SMITH, the talented actress who stars in the 20th Century-Fox picture, "No Way Out," plays the role of Cora Brooks, understanding wife of Dr. Luther Brooks (Sidney Poitier).

'No Way Out' Gets Seventh Major Award

NEW YORK — Prof. John Dewey, the noted American philosopher, this week presented to Darryl F. Zanuck, Twentieth Century-Fox vice president in charge of production, an award from the Congress of Racial Equality citing "No Way Out" as "the finest and most courageous film on interracial relations yet produced." Professor Dewey is a member of the advisory committee of CORE, a national federation of local interracial groups working to abolish racial discrimination by direct non-violent methods.

No Way Out

Chicago Lifts Ban; Boston Nixes Sunday

CHICAGO — Bowing before pressure exerted by indignant prominent national organizations, the city of Chicago last week retreated from the position that Twentieth Century-Fox's militant anti-bias picture, "No Way Out," is so dangerous that it might cause the city to be bathed in blood if shown in local theatres. At the same time, the city of Boston, famed for its overdone Puritanism on art, literature and movies, became the source of another voice raised against the film which exposes the naked ugliness of racial hatred.

Capt. Harry Fulmer, of the censor division of the Chicago Police Department, announced Thursday that the picture, with one deletion, may be shown in theatres here.

Fulmer's withdrawal of the Chicago ban came after Mayor Martin H. Kennelly had appointed a committee of three Negroes and three whites to see the picture and make recommendations. The committee proposed that the film be shown with deletion of a one-minute scene showing Negroes fortifying themselves with clubs and baseball bats for a brawl with whites arming with broken bottles. The Mayor's action was prompted by protests he received from the National Association for the Advancement of Colored People and other important organizations.

Fulmer had declared previously that showing of the film might cause "serious trouble" between whites and Negroes.

In Boston, Commissioner of Public Safety Daniel I. Murphy has banned showing of "No Way Out" anywhere in the state on Sundays. Murphy contends the picture "contains language and situations, which in my opinion, are not in keeping with the proper observance of the Lord's Day."

Meanwhile, realistic Twentieth Century-Fox's sales vice president, Andy W. Smith Jr., announced that the company has not attempted to arrange for any showings of the controversial film in Southern areas because of the picture's theme and the Dixie record of fighting other anti-bias films which have been issued.

his Week on Broadway Screens

Herald Tribune, N.Y. 8-13-50



"NO WAY OUT"—Sidney Poitier and Richard Widmark are importantly cast in the Darryl F. Zanuck-Joseph L. Mankiewicz production about race prejudice. Poitier plays the interne who treats Widmark, resulting in tense situation. Linda Darnell featured. Wednesday at the Rivoli

CHICAGO BAN IS LIFTED ON FILM, 'NO WAY OUT'

Special to THE NEW YORK TIMES.

CHICAGO, Aug. 30—Capt. Harry Fulmer of the censor division of the Chicago Police Department announced today that showing of the motion picture "No Way Out" would be permitted in this city with a small portion of the film deleted.

Last week, Captain Fulmer recommended that the film, which attempts to portray prejudices encountered by a Negro doctor, be banned in Chicago. He asserted that its showing in Chicago "might result in serious trouble." Police Commissioner John C. Prendergast upheld Captain Fulmer's action.

As a result of protests by national groups, Mayor Martin H. Kennelly, at the suggestion of Commissioner Prendergast, appointed a special committee of two Negro men, one Negro woman and three white men to view the film last night. They recommended that it be shown with certain deletions.

Captain Fulmer said the deletions would be a one-minute scene showing fifty Negroes arming with clubs and baseball bats for a gang fight with fifty white men arming with broken bottles.

Sunday Ban in Massachusetts

Special to THE NEW YORK TIMES.

BOSTON, Aug. 30—A ruling by the Massachusetts Commissioner of Public Safety has banned "No Way Out" from being shown on Sundays anywhere in the state.

Under Massachusetts law the Public Safety Commissioner passes on the suitability of films for showing on the Sabbath. Censorship for week-day exhibition rests with each community.

"The picture was disapproved for showing on Sunday," said Commissioner Daniel I. Murphy, "because it contained language and situations, which in my opinion, were not in keeping with the proper observaance of the Lord's Day."

'No Way Out' at Rivoli

Herald Tribune, N.Y. 8-13-50

New View of Race Bias

New York Times

Considers Negro as Everyday Citizen in Everyday World of Large City

Darryl F. Zanuck, who pioneered with films delving into sore spots in the American scene, explores still another facet of race prejudice in "No Way Out," the new Twentieth Century-Fox picture which will have its world premiere Wednesday at the Rivoli Theater.

Although the history of "No Way Out" bears certain other parallels to "Pinky," which also was brought to the screen by Zanuck, the similarity to that or any other picture with a Negro theme ends with the obvious fact that their casts included both colored and white people.

Where "Home of the Brave" had a war background, "Lost Boundaries" a small town setting and "Pinky" reached into the deep South, "No Way Out" considers the Negro as an everyday citizen in the white everyday world of a large American city. It tackles the hatred with which he is confronted and probes the reactions of both Negroes and whites, utilizing as a springboard the death of a white patient in a county hospital while under treatment by a young Negro doctor.

When "No Way Out" came to Zanuck's attention, he was still in the midst of preparations for "Pinky." This was long before any of the Negro-theme pictures reached the nation's screens, but the Twentieth Century-Fox production chief backed his judgment by paying a record sum for the original, unpublished story by Lesser Samuels.

To associates who protested that the production of a second picture on anti-Negro prejudice, particularly since it was scheduled for later production, would place "No Way Out" beyond the "cycle" and jeopardize its box-office chances, Zanuck insisted that story values supersede so-called cycles. Zanuck remains faithful to his "the play's the thing" slogan which has borne fruit with "Grapes of Wrath," "How Green Was My Valley," "Gentleman's Agreement" and "The Snake Pit."

In delaying production of "No Way Out," Zanuck had more in mind than a gradual build-up to audience receptivity: he wanted sufficient time for careful research, double-checking the motivations and reactions of each character in the story, and honing down every line and situation in the script.

Joseph L. Mankiewicz, a double Academy Award winner for his writing and direction of "A Letter to Three Wives," was assigned by Zanuck to direct "No Way Out" and to collaborate with Samuels on the screen play.

In casting the picture, Zanuck borrowed Stephen McNally from Universal-International to co-star with Richard Widmark and Linda Darnell, and set up a nation-wide hunt for an actor to portray the leading Negro role of Dr. Luther Brooks.

Literally hundreds of professional and little-theater performers throughout the country were screened and several dozen given extensive tests. The successful candidate was Sidney Poitier, a twenty-five-year-old Miami-born, Bahamas-bred graduate of New York's American Negro Theater. His selection for the film necessitated his withdrawal from a role in the Broadway production of "Lost in the Stars."

Another important Negro role went to Dots Johnson, who first won screen acclaim for his work as the American G. I. in Roberto Rosselini's "Paisan."



WIDMARK, DARNELL & POITIER
Between hatred and suspicion.

the Deep South (*Intruder in the Dust*) or in the isolated South Pacific (*Home of the Brave*), or with the specialized problem of the Negro trying to pass as white (*Lost Boundaries*). The story comes directly to grips with racial prejudice in what is presumably an enlightened area of the U.S.: a big city north of the Mason-Dixon line.

No Way Out is the story of a Negro intern (Sidney Poitier) who tries and fails to save the life of a white patient in a county hospital. When the patient dies, his brother (Richard Widmark), a thief and pathological Negro-hater, refuses to permit an autopsy that might vindicate the doctor. Himself a patient in the hospital, Widmark baits Poitier mercilessly, dupes the dead man's ex-wife (Linda Darnell) into igniting a race riot. Poitier, who gets the nasty job of treating the riot's white victims, finally forces an autopsy by falsely confessing to the patient's murder.

Racial tensions have now been pictured on the screen frequently enough to have lost some of their novelty. Writer-Director Joseph L. Mankiewicz and co-Scripter Lesser Samuels make up for that with sensational incidents (*e.g.*, a woman spits in the Negro doctor's face) and dialogue strewn with virtually every known epithet for Negroes. They draw the line at showing much of the race riot—in which the Negroes ambush and demolish the mob that plans to attack them—but the detailed scenes leading up to it are charged with venom.

At the end, the melodrama gets out of hand. And, like most films of its kind, the picture stacks its cards too obviously in the Negro's favor. Most of its characters are oversimplified blacks and whites. (One exception: the bitter woman, well played by Actress Darnell in a slattern's make-up, who gets over her prejudice against Negroes.)

But the movie does an effective job of Negro-problem picture. A late starter—the first of its kind came out a year ago—it is good enough to overcome that handicap. It may not be the best of its lot, but it is undoubtedly the most outspoken and pertinent. Its message flows straight out of the action, and as a piece of entertainment it is a tense, explosive melodrama.

Produced by 20th Century-Fox Studio Boss Darryl Zanuck, who made *Pinky*, the movie does not deal with the Negro in conveying the helplessness of its hero against unreasoning hatred, the hypersensitive suspicion of some of his fellow Negroes, and the poverty, ignorance and insecurity that goad their tormentors. A well-written exchange between the hospital's chief doctor (Stephen McNally) and its administrative head (Stanley Ridges) shows pointedly how social expediency can hobble the best intentions of intelligent men in decisions involving Negroes. Standouts in an excellent cast: the likable Poitier, a savagely villainous Widmark, and Broadway's Mildred Joanne Smith who, as the hero's wife, gives the movie some of its most touching scenes.



PICTURE POW-WOW—Discussing the pros and cons of "No Way Out," 20th Century-Fox' latest and most dramatic race epic with Hollywood's No. 1 bad man, Richard Widmark, during an exclusive luncheon interview is Courier Columnist Libby Clark. Widmark plays the role of Ray Biddle, Negro-hating petty thief, in the new Darryl F. Zanuck's powerful race opus.

Interview Screen Villian

'I'm Not Prejudiced,' Widmark Tells Courier

By LIBBY CLARK

HOLLYWOOD, Calif.—If you get hopping mad at the vile names and derogatory racial inferences Richard Widmark hurls at Sidney Poitier, in "No Way Out," Twentieth Century-Fox' latest race epic, don't get the ruddy-faced, blond screen villian wrong. Credit him with the most brilliant performance of his illustrious career as a movie bad man. He insist he is not prejudiced.

"Discrimination because of race is something that to me never fitted into the American scheme of things," he told the writer in an exclusive interview, following a sneak preview of the film on Thursday. "It sticks out like a sore thumb and certainly has been a barrier to our progress."

"In Princeton, Ind., where I was born and spent my childhood," Widmark continued, "such a thing as racial prejudice didn't exist. There were several Negro families in the town. I had Negro friends and schoolmates and we played, ate and fought together like any other of my childhood chums."

"It wasn't until my family moved to Chicago that I became aware of the sharp barriers between the Negroes and whites."

"We moved to the Lake Side District," Widmark reminisced, "where the residents were prejudiced against everybody and everything that didn't pertain to the meat-packing industry, but worst of all was the profound hatred for Negroes. This antagonistic feeling stemmed from their feeling of insecurity in their jobs, I think. You recall some fifteen years back, times were mighty black, and the unions were making desperate stands for the integration of Negroes in the meat-packing industry," the youthful thespian explained.

"Then, in college and until the present time, I believe the color of a man's skin does not alter his character, ability or aspirations."

NOT THE SOLUTION

Queried as to whether his views towards racial intolerance prompted him to accept the part as the loathesome "Ray Biddle," a petty thief and race-baiter in "No Way Out," Widmark's frank reply was, "Personally, I don't think such pictures are a solution to the hideous disease of race discrimination that has eaten into the core of our nation, but they definitely point out a prime weakness in our democratic way of life. As for the role I play in the picture, I'm keeping my fingers crossed in hopes that my public won't barrage the theatre with bricks, bats and over-ripe tomatoes after its showing."

The question of Mr. Poitier's reaction to his vile name-calling arose and Widmark said even though Sidney knew it was in the act, he flinched under the tongue-lashing of n----, black boy, darkie and other racial inferences.

Stacking Negro performers up from an actor's view point, he said although "No Way Out" afforded him his first opportunity to play a screen role with a Negro, their ability to emote on stage, screen and radio was superb! The ten years in radio in New York, during which time he frequently played with Amanda Randolph and Juan Hernandez, attests this fact. "Negro actors perform with a realism that's hard to capture," he said.

"Your stellar performance in the picture is definitely earmarked for an Academy Award," I assured Widmark, adding in the same breath, "if you aren't prejudiced, you must attribute your excellent handling of the role to your acting prowess?"

"Now that's putting a guy right square in the middle," he answered. "However, I reiterate I am not prejudiced. As for my acting ability, let my public be the judge," he concluded.

'No Way Out' Draws Protest

Publishers Send Wire to 20th Century-Fox

FILM IS GOOD

Frequent Epithet Use Deplored

CHICAGO—The use of epithets in all motion pictures and their excessive employment in "No Way Out" was deplored by the Negro Newspaper Publishers Association last Friday.

A resolution sent to 20th Century Fox, producers of the picture, pointed out that racial epithets had already been banned by radio broadcasting systems and major metropolitan dailies.

"The Association," the resolution said, "wishes to hasten the day when they shall likewise be prohibited on the stage and screen."

Epithets Used 35 Times

It counted 35 separate instances of indecent epithets in the otherwise admirable picture and expressed the view that these epithets build up a vocabulary of undesirable expressions which should not be spoken in decent society.

Millions of Americans of both races had never heard some of these expressions before, the resolution said.

The original resolution introduced by the AFRO-AMERICAN condemned the use of "vile and abusive racial epithets" by the lower element.

Progress by Irish, Jews

The progress made by the Irish and the Jews to eliminate similar expressions applied to these minority groups was referred to.

The resolution was referred to a committee Friday and as revised was passed unanimously Saturday morning.

Directors of the association held their two-day sessions downtown at the Palmer House.

Praise for Mac Arthur

Besides the anti-epithet resolution, the directors cabled Gen. Douglas MacArthur their congratulations on his leadership in the Korean campaign and his increased mixing of United States troops.

Before adjourning Saturday afternoon, the board confirmed the convention's choice of Atlanta as the place of meeting for the January workshop of editorial, advertising, circlation and business departments.

New York in June

New York was chosen as the meeting place of the annual convention une 14, 15 and 16 in 1951.

Directors attending included:

President Dowdall H. Davis, Kansas City Call; Vice-President Carl Murphy, AFRO-AMERICAN Newspapers; Secretary William O. Walker, Cleveland Call-Post; treasurer Mrs. Robert L. Vann, Pittsburgh Courier;

Louis Martin, Detroit Chronicle; C. C. Deioie, Louisiana Weekly; Thomas W. Young, Norfolk (Va.) Journal and Guide; C. A. Scott, Atlanta World; John Sengstacke, Chicago Defender.

Text of Resolution

The text of the anti-epithet resolution to 20th Century Fox is as follows:

"Racial epithets have already been banned by voluntary agreement of the broadcasting systems, news services, and major metropolitan dailies.

"The Negro Newspaper Publishers Association wishes to hasten the day when this shall be prohibited on stage and screen.

"The association protests the use of epithets in all motion pictures and particularly the excessive employment of these epithets in the motion picture, 'No Way Out.'

Admirable in Intent

"This film is admirable in its intent to expose the effect of bigotry and racial prejudice.

"Its authors err in their belief that in order to make the villain thoroughly contemptible, he and others in 35 different occasions utter indecent epithets applied to the colored race.

Millions never heard of them

"Some of these terms of opprobration have never been heard or used by millions of Americans of both races.

"Their employment on the motion picture screen throughout the country builds up a vocabulary of undesirable expressions which should not be spoken in decent society.

"The association feels that the use of racial epithets under any circumstances should be barred from stage and screen."

RACIAL ISSUE FILM

'No Way Out,' Latest Chapter in Screen's Extended Study of Anti-Negro Bias

By THOMAS M. PRYOR

IN a series of six films, released over a span of fifteen months, the position of the Negro in a white society—specifically, in the United States—has been examined quite generally on the screen. By themselves the individual pictorial impressions have been rather limited, since each was concerned with a phase of racial discrimination peculiar to a particular social environment. However, with the presentation last week of "No Way Out" (at the Rivoli) the sum total of the indignities encountered by the Negro becomes quite clear. The mental picture conjured up by memories of "Home of the Brave," "Lost Boundaries," "Pinky," "Intruder in the Dust," "The Jackie Robinson Story" and now "No Way Out" is far from pretty. This ugly blot is akin to a family skeleton which can be, and often is, locked out of sight, but is sure to disturb the conscience.

It is not the responsibility of the screen to concoct the panacea for intolerance which so far has resisted the best efforts of enlightened religious, social and political leaders and educators. The most the screen can be expected to do is to hold the important issues of life up to the mirror of public opinion. By doing this with candor and appreciation of the facts involved the screen can more than fulfill its inherited social obligations, for there is no disputing the fact that unless the screen maintains a high standard as a medium of entertainment it can wield no influence. Fortunately, the producers of the aforementioned pictures have been able to combine aggressive public spirit with good showmanship.

Expanding Views

Although the cumulative efforts of a half dozen purposeful pictures have not succeeded in clarifying the economic factors which underlie the so-called Negro problem, it is interesting to note the progress that the screen has made in examining this subject. "Home of the Brave," which led the parade, was limited to a group of soldiers on a Pacific Island and the reactions of a Negro suffering battle shock; "Lost Boundaries" and "Pinky" took us into the lives of people who had passed as whites, but were not permitted to deny their heritage; "Intruder in the Dust" gave us a stoic but proud character obviously contemptuous of the mob's fury, and "The Jackie Robinson Story" showed that the first Negro to crash into big-league baseball had to demonstrate extraordinary qualities as a man as well as a player.

All of these, with the exception of the Robinson biography, might be termed special problem pictures because they dealt with concerns affecting only a limited number of Negroes. "No Way Out," with which Twentieth Century-Fox has apparently closed this cinematic treatise—there are no others on the horizon at the moment—comes closer to reflecting the animosities which most Negroes sense or experience sooner or later. Vicious epithets that betray the ignorance of the abuser, but sting nevertheless, are spoken bluntly and with a pertinence that makes a shocking impression in "No Way Out."

The central character in the picture is a young doctor—the only non-white staff member of a general hospital in an unidentified city—who is accused of murder by the brother of a patient who dies while under his care. "No Way Out" goes on from there, with a full measure of melodramatic excitement, to demonstrate how unbridled hatred for a man, simply because the color of his skin is black, can set into violent motion a chain reaction of pent-up animosities that lead to bloody race rioting and subject the innocent doctor to frightening indignities.

Melodramatic

Without any intention of detracting from its importance as an entertainment that strikes boldly at social injustice, it is our belief that "No Way Out" could have been even more effective had it not been directed with such vigorous melodramatic intent by Joseph Mankiewicz, who also wrote the screen play in collaboration with Lesser Samuels. However the acting in "No Way Out" is excellent. Sidney Poitier as the abused doctor is as vibrant as a highly tuned violin; Richard Widmark gives a performance that is remarkable for its sustained bitterness and intensity, and Linda Darnell and Stephen McNally are correspondingly good in the other principal roles.

The Messrs. Mankiewicz and Samuels, in aiming to expose the destroying influence of unreasoning hatred, squandered some of their punching power through an excess of contrived bitterness that has the effect of stamping the Negro-baiter, played by Mr. Widmark, as an unreasonable character. The authors, it seems to us, missed an important point by not bringing out the truth that some otherwise reasonable and intelligent people, including certain members of Congress, have a peculiar blind spot concerning Negroes.

Reviews in Brief

Treasure Island—A rousing adventure in Technicolor which captures the full flavor of Robert Louis Stevenson's classic pirate tale. Bobby Driscoll and Robert Newton stand out as Jim Hawkins and Long John Silver. At the Mayfair.

Three Little Words—An exceedingly pleasant song-and-dance romance in which Fred Astaire is hoofing in top form and has a partner who can keep up with him in Vera-Ellen. For laughs there also is Red Skelton. At Loew's State.

The Furies—Interesting, if not particularly exciting, story about a tough cattle baron and his equally tough daughter, with the late Walter Huston and Barbara Stanwyck. At the Paramount.

Beauty on Parade—Feeble family-type comedy with Lola Albright and Ruth Warrick. At the Palace.

WOULD RATHER GO BAREFOOT:

Actor Prefers Simple Life to the Glamorous

By DOLORES CALVIN

NEW YORK—(CNS)—Sidney Poitier, the "new face" who plays the revolutionary role of a brilliant doctor in Darryl F. Zanuck's "No Way Out," is quite an unusual guy. For now at the brink of success, with his first starring film, ready for a fabulous world premiere, Sidney shies away from the limelight. He confesses he longs for "a little room out in the country" where he can live a simple life—walking around barefoot!

Meeting him in the offices of 20th Century-Fox, Sidney didn't look like the same guy who played Dr. Luther Brooks on the screen. "Maybe it's because I've grown a beard" he suggested.

The beard is for his new role in "Cry the Beloved Country" for which he flies to London and on to Africa, leaving here Aug. 27.

Sidney is a serious-minded, studious-looking personality with well controlled nerves, a clear, deep speaking voice, gentlemanly manners but not much left of a sense of humor.

He seemed too composed for just 26 years an age when most young men believe the world owes them something and are in the process of collecting.

With a background of playing leads in "Lost In The Stars" and "Anna Lucasta," Sidney hopes to get Hollywood's call again for another film.

Owns No Cadillac

Contrary to most young actors upon completing their first important role, he considers himself more of a hard working, conscientious actor than just a "lucky guy."

He owns no fishtail Cadillac, no swank apartment, no $200 tailor-made suits. He flashes no huge bankroll at cocktail lounges and does no personal bragging.

Miami-born but West Indian bred, his parents took him to the Islands when he was three months old. Though able to overcome most of it, there is at times a slight accent in his speech which raises the question. He left there eight years ago but returns for periodic visits. He'll be home for Christmas.

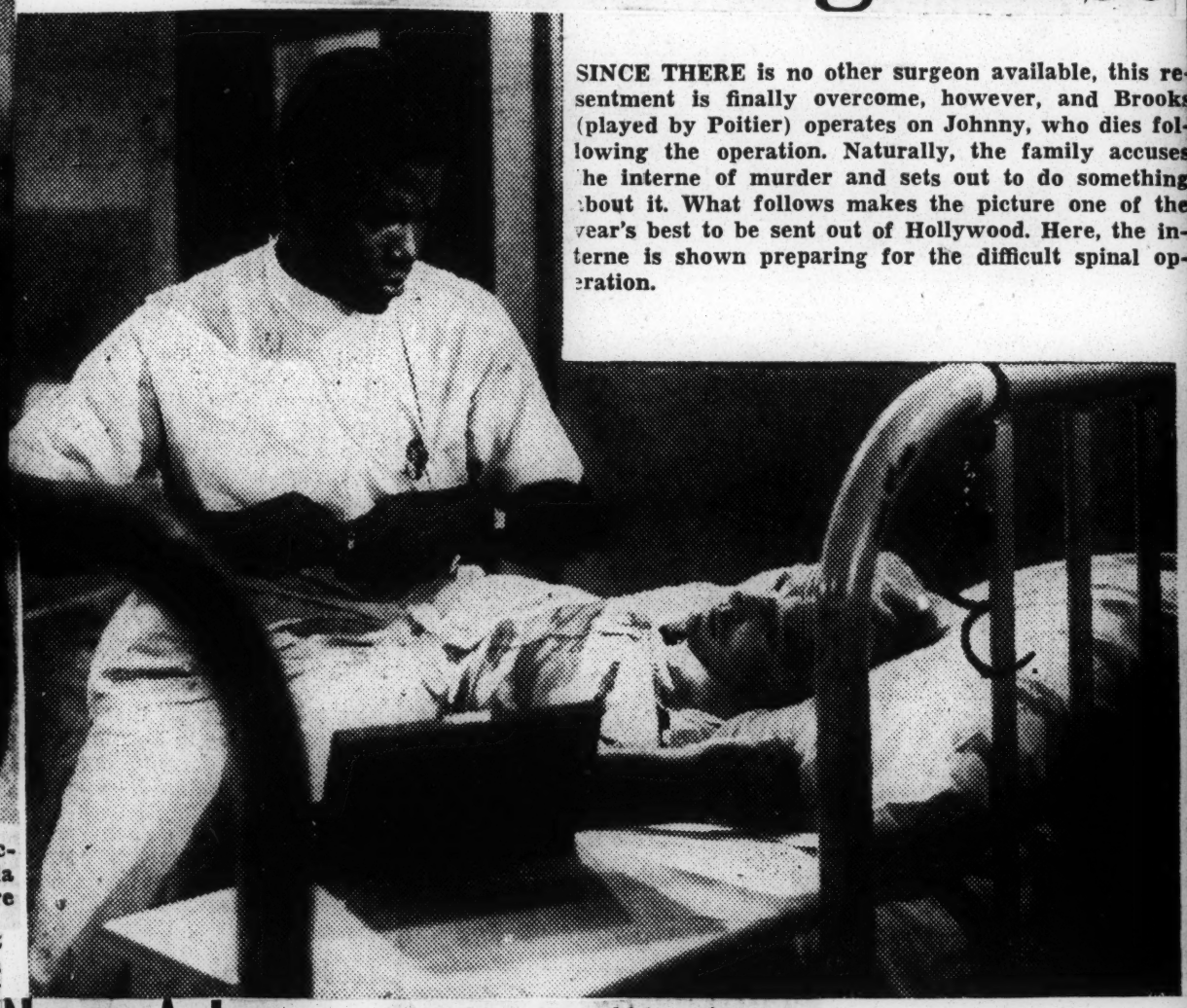
With no hobbies to speak of, acting becomes a 24-hour interest and he drowns any loneliness in "Orange flips" made with milk, eggs, oranges and sugar. It's the price of a good drink of scotch.

Of marriage, he is definite: he has joined the bachelor brigade. And of his future he is definite too; if living the simple life makes him a simple guy then he'll never change. For he intends to go barefoot yet—if he can find that room!

Picture 'No Way Out' Bares Race Hate In All Its Ugliness



WITH THE FUNERAL over and the family still raving, another brother Ray (played by Tommy) Udo) calls on the interne with intent to kill but is thwarted by Brooks and a sister. (Linda Darnell)



SINCE THERE is no other surgeon available, this resentment is finally overcome, however, and Brooks (played by Poitier) operates on Johnny, who dies following the operation. Naturally, the family accuses the interne of murder and sets out to do something about it. What follows makes the picture one of the year's best to be sent out of Hollywood. Here, the interne is shown preparing for the difficult spinal operation.

'No Way Out' Hits Bias A Solid Blow

By LILLIAN SCOTT

NEW YORK—Richard Widmark, the smirking gunman, Tommy Udo of "Kiss of Death," whose screen portrayals have gotten nastier each time, has done it again as the Negro hater, Ray Biddle, in Fox's new "No Way Out."

Producer Darryl F. Zanuck's latest assault on hate also offers a rare sight as Dr. Luther Brooks (Sidney Poitier), an honor medical student and brilliant interne. The crux of the story is Biddle's no-holds-barred attempt to "get" Brooks, for what Biddle considers the murder of his brother, Johnny, after Dr. Brooks gives both Biddles emergency treatment after a gun battle and Johnny dies.

Writers Joseph L. Mankiewicz and Lesser Samuels have asked what happens when an intelligent, trained Negro is confronted with blind, unreasoning hatred. They have posed their problem in terms of extreme examples: Dr. Brooks is a noble, sensitive, superior human being — Ray Biddle is a moronic, vicious personification of absolute evil

Mr. Widmark has had so much screen experience as a stinker that his mastery of the Ray Biddle role is complete. Mr. Poitier does very well as Brooks but his bearing is not quite as professional or mature as that of the young internes, white or colored, one sees in hospitals. That is more the fault of the writing and direction for failing to recognize the fact that all doctors have, in common, a cool competence and objectivity than weaker humans, regardless of their race, creed or color.

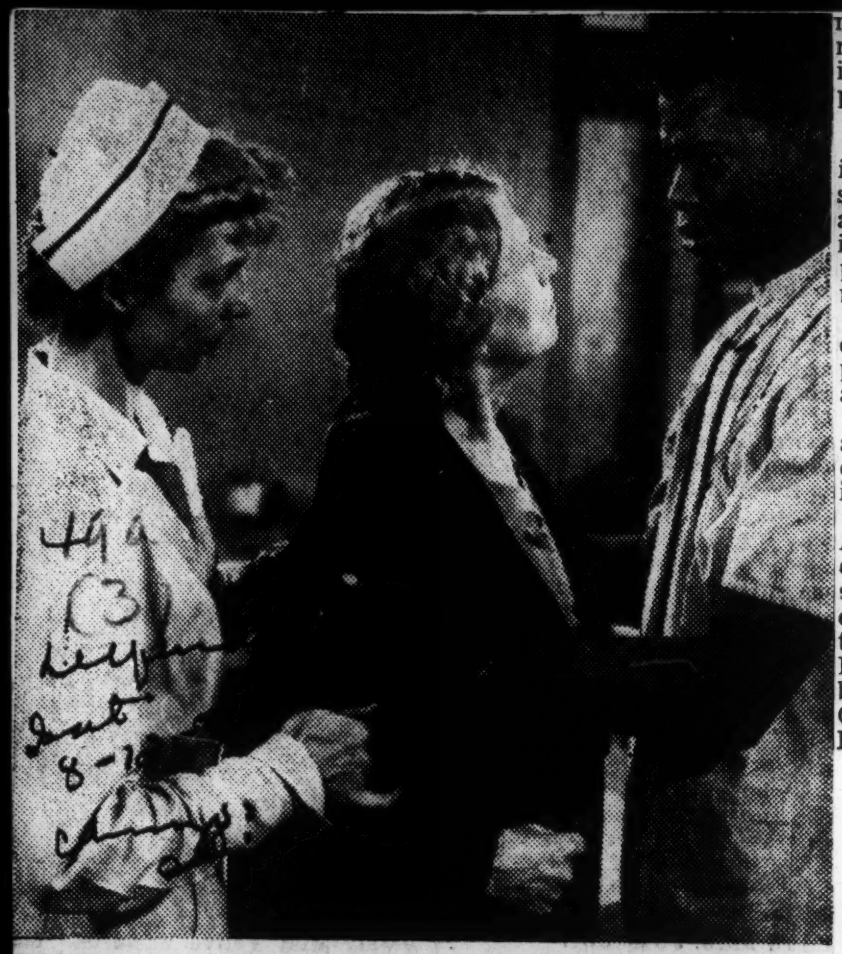
It is popular in Hollywood and in writing circles to portray a sympathetic Negro as a "sensitive" (this, invariably) brilliant, tightly drawn, taut individual. It is, of course, a great relief to see Hollywood portraying Negroes as highly intelligent, trained people for a change but why do these superior qualities always come packaged in an overly receptive, humorless individual whose personal reactions are as finely tuned for plucking as 'The Third Man' zither? Is there no such thing as an intelligent phlegmatic individual?

and finally subdued. Other Negroes in the picture who turn in fine acting jobs are Amenda Randolph, Ossie Davis and Mildred Smith. Picture should be a 'must.' See it.

Negro Actor "Strike It Rich" Helping Hand

Sidney Poitier, young Negro actor who will be seen with Linda Darnell and Richard Widmark in Darryl Zanuck's forthcoming film "No Way Out," will be the Helping Hand proxy contestant on CBS' "Strike It Rich" Tuesday, Aug. 8 (CBS, 4:00-4:30 PM EDT). Mon. Thur. Fri. Poitier will depart soon for England and North Africa for location work on the film version of "Cry the Beloved Country."

As a "Strike It Rich" guest contestant, the actor will compete on behalf of a would-be winner unable to participate on the program in person.



"NO WAY OUT"—Here, the mother of Johnny Biddle complains in a hospital, as she learns that a Negro interne (Sidney Poitier) is to operate on her son who had been shot in a gun battle. She tells the nurse she'd rather lose her son than have this happen.

7 Groups Protest Chicago Ban on Film, 'No Way Out'

NEW YORK (NNPA)—Seven organizations fighting racial discrimination last Wednesday sent a protest to Mayor Martin Kennelly of Chicago against the rejection of the showing of the motion picture "No Way Out" in that city.

The showing of the film in Chicago was banned on the ground that "there's a possibility it could cause trouble" there.

The protest, in telegram form, was approved unanimously by 100 guests at a luncheon meeting in the Ritz-Carlton Hotel honoring Spyros Skouras, president of Twentieth Century-Fox, for "courage" in filming this story of a colored doctor's struggle against race prejudice.

Officials Praise Films

Walter White, executive secretary of the NAACP, announced that Twentieth Century-Fox had been officially notified of the ban imposed in Chicago.

The announcement followed talks by Federal Security Administrator Oscar Ewing and Attorney General Nathaniel L. Goldstein of New York praising the movie's theme and asserting that the way to overcome racial prejudice was to bring it out in the open.

Former Secretary of War Robert P. Patterson, president of Freedom House and chairman of the Wilkie Memorial Building, presented a citation to Mr. Skouras praising Twentieth Century-Fox for "its courageous tackling of a vital problem" in this movie.

Action Called 'Uninformed'

The message to Mayor Kennely stated: "We vigorously protest the banning of . . . 'No Way Out,' which we feel would help tremendously to improve race relations in the United States and urge you to rescind the narrow-minded and uninformed action of your Police Commission."

In addition to the NAACP and Freedom House, other sponsoring organizations endorsing the protest were the Anti-Defamation League and Metropolitan Council of B'nai Brith, Public Education Association, Citizens' Planning and Housing Council and the Common Council for American Unity.

In Chicago, Capt. Harry Fulmer of the Police Department, in charge of the censor division, said the movie was banned under an ordinance which prohibits events tending to produce a breach of the peace, riots and unrest.

No Happy Ending

He said that other pictures dealing with racial problems have been shown there, including "Pinky" and "Lost Boundaries," but that in those cases the end of the picture indicated acceptance or reconciliation between the races.

In "No Way Out," he said, the colored and white characters appeared to hate each other as much at the end as at the beginning.

"The picture hasn't, as I see it, any moral balance," he said. "It doesn't serve for a solution or an improvement of the problem."

The picture was reviewed on Aug. 8 by the Chicago board of censors, consisting of one man and six women. The board recommended rejection, and on appeal from the distributor, Twentieth Century-Fox, Captain Fulmer upheld the board. Police Commissioner John C. Prendergast has upheld Captain Fulmer.

Mildred Smith Has Key Role In Zanuck Race Film

NEW YORK — The time-worn cliche that a rolling stone gathers no moss has taken a severe beating at the hands of Cleveland-born Mildred Joanne Smith, who makes her film debut in Darryl F. Zanuck's "No Way Out."

The 25-year-old beauty, cast in a key role in support of stars Richard Widmark, Linda Darnell and Stephen McNally in the suspense drama of racial unrest, pursued three other successful careers before turning to the entertainment world.

Singing star of her own radio show from the ages of 9 to 16, after which she won a music scholarship to Western Reserve University, Miss Smith won her bachelor degree at 19 and became a high school teacher in Cleveland. At 21, she earned her master's degree in psychology and was appointed a research assistant in the city's Health Museum.

* * *

HER CAREER IN academic and scientific research was interrupted when, on the same day, she was offered a Yale scholarship in health administration and her first Broadway role with Eddie Dowling in "Men To The Sea." The stage won out.

Subsequently, the versatile actress went into a subway circuit run of "Mamba's Daughters" with Ethel Waters, and appeared successively in "St. Louis Woman," "Lysistrata" and "Beggar's Holiday," the latter marking her singing debut, opposite Alfred Drake.

Following work at the New York City Center with Jose Ferrer in O'Neill's "S. S. Glencairn," and Capek's "The Insect Comedy," Miss Smith was claimed by the Theatre Guild for the feminine lead in "Set My People Free" and "Forward The Heart." During these engagements she filled numerous radio and television commitments.

AFTER 20TH CENTURY-FOX talent scouts spotted her in "Forward The Heart," she was tested twice by the studio, the second time by Joseph L. Mankiewicz, writer-director of "No Way Out," who approved her for the picture.

This Summer, the quadruple-carreered Smith girl has been starring abroad as a featured vocalist in night clubs throughout Italy and Switzerland.



WELL-KNOWN NEGRO actor Frederick O'Neal, of "Anna Lucasta" fame, has a vital role in "Pinky," the story of a girl who passes for white, which will open at the Rialto tomorrow. Jeanne Craine plays the title role. Ethel Barrymore, Ethel Waters, and William Lundigan are in supporting roles.

Censorship Blacks Out 'Pinky' Here

It's Indecent, Eddins Asserts, Tends To Create Race Hatred

Showing of the motion picture "Pinky" in Birmingham, was banned officially today by Police Chief Floyd Eddins, city censor.

In a letter to Francis S. Falkenburg, manager of the Alabama Theater, where the film was booked to open Feb. 9. Chief Eddis said that he was acting in accordance with Section 1213 of the city code.

The screen version of the Cyd Sumner novel, he said, is "indecent" and "tends to create race hatred among our people."

* * *

THE LETTER, of which Chief Eddins sent copies to R. B. Wilby, J. H. Harrison and Emil Bernheker of the Wilby-Kincey offices, representatives of the Paramount chain of theaters, follows:

"As censor of amusements in this city, including movies, it has become my duty under Section 1213 of our city code, after previewing the picture, "Pinky," to offiically ban this picture from showing in this city, under the above section.

"I quote to you Section 1213 of the city code in which it states 'it shall be unlawful for any person to publicly present in the city any picture or performers in which is exhibited, shown, pictured, represented or suggested any indecent, obscene, lewd, filthy, vulgar or immoral act, scene, posture or matter.'

"Under this section, I am banning it because of the fact that it is indecent. Because, after previewing this picture, it is my conviction that: first, it is not decent; second, it is unbecoming; third, it is morally offensive and unfit to be seen.

* * *

"IT IS OBSCENE because of the fact that it is offensive to modesty and decency. It also tends to corrupt the mind and to subvert the respect for decency and morality in regards to the white and Negro races, because it pictures a white medical doctor and a Negro trained nurse who have fallen in love. It also pictures the doctor embracing her and begging her to marry him regardless of her being a Negro which certainly is morally offensive to the races and tends to create a breach of the peace between the white and Negro races. In addition thereto, under the laws of this state intermarriage between the white and Negro races is prohibited by statute.

"Also, there are court scenes depicted showing the attitude of the white race and the attitude of the black race with respect to each other that tends to create race hatred among our people, both white and colored.

"THEREFORE, this will serve as your official notice that I have banned this picture from showing in the city of Birmingham, and trust that it will meet with your approval."

Speaking for the Alabama Theater, Manager Falkenburg said that the theater will not protest the ban. "Our position is this: We are under contract with the studios to show their pictures, and, in accordance with that contract, booked "Pinky." Chief Eddins has banned the picture. And a ban is a ban. From now on this is the producer's problem, and if anything is done it will be done by Twentieth Century-Fox, not the theater."

'Pinky' Honored By Citation

HOLLYWOOD —(Atlas)— Special honor has been paid the film, "Pinky" by the Encyclopadia Britannica as one of the top films of the year, along with four other pictures by 20th Century Fox.

The famed compendiom has requested special photographic material from the hit film, "Pinky" "Come to the Stable" "Twelve O'Clock High" and "A letter to three wives" for inclusion in its 1950 Book of the year, which is the annual supplement covering all im portant events of the previous year.

The material will be used in the article on Motion Pictures describing outstanding films released in 1949.

Why Ban "Pinky?"

To the Editor:

Chief Floyd Eddins' banning of the movie "Pinky" is a matter of interest to me because I was one of the privileged few who, like the chief, saw a private showing of the film as a guest of Francis Falkenburg a couple of weeks ago. Although there were none of the usual torrid love scenes, lush displays of flesh, drunken debaucheries or travesties on marriage found in so many of the permissible movies, the chief found "Pinky" to be "indecent and obscene."

Briefly, "Pinky" is the story of a mulatto girl who goes North, learns nursing, returns South and is followed by the young white man who has fallen in love with her. Ultimately she decides that marriage between them is not a feasible thing. Is not the outcome of the story directly in line with the general Southern objection to marriage between the races?

"Pinky" is based on the novel "Quality" by Cid Ricketts Sumner, of Brookhaven, Miss. It was sold in Birmingham bookstores, read by local citizens, advocates of both extremes in dealing with the racial question considered the novel a fair one and that it provided a partial answer to many of our problems. It places the entire matter on a plane of character; its solutions evolve about the individual integrity of man.

The movie is an excellent treatment of the novel. Most of us who saw it were amazed at the fidelity of the characterizations. Those on the screen acted as we Southerners act in real life. One lady at the preview said, "That Southern lawyer in the courtroom scene said exactly what I think." In other words, the presentation of the material is so just, so true to life, that many interpretations can be read into the structure.

The role of the mulatto girl is played by Jeanne Crain. There are no love scenes between Negroes and whites in actuality. The marriage is not consummated and consequently there is no conflict with Alabama miscegenation laws. "Pinky" has been shown throughout the South, including several Alabama towns, with no ill effects or moral breakdowns.

It is a difficult matter to decide just wherein lies the boundary of obscenity and indecency. Aside from open effrontery, crass exposures or disclosures, that which is obscene to one may be enlightening or beautiful to another. This is certainly true in many great works of art.

Who is to decide and upon what does he base his decision? This is not merely a matter of excluding from the people of Birmingham the right to see such prize-winning movies as "Pinky" and "Intruder in the Dust," both written by Southerners. This is a matter of individual integrity, democratic choice, artistic discrimination—apart from political or economic considerations.

What is happening to us in Birmingham and Alabama? What is this iron curtain bearing the emblem of racial supremacy which is so conveniently raised to the extent that it seriously invades the inherent rights of the individual? We idly watch, condone and sometimes cheer it on while a handful of crafty, ambitious politicians are completely dominating our political and civic existence.

"Pinky" is only a minor casualty. Remember the Freedom Train, when we were not even allowed to see the very charter of our independence? Remember the time when you were not allowed to vote for or against the President of the United States?

CHARLES WHITE McGEHEE.
1209 North 25th Street.

'Pinky' Has Been Around

The moving picture "Pinky" has been banned in Birmingham by Chief of Police Eddins. "I am banning it because of the fact that it is indecent," said Chief Eddins. "Because, after previewing that picture, it is my conviction that, first, it is not decent; second, it is unbecoming; third, it is morally offensive and unfit to be seen."

* * *

According to a release from the Southern branch office of the 20th Century-Fox Film Corporation, "Pinky" has already played, "or will have played by the first week in February," in the Southern cities and towns listed below:

In Alabama: Lanett, Riverview, Fairfax, Shawmutt, Langdale, Opelika, Eufaula, Selma and Mobile.

In Georgia: Atlanta, Moultrie, West Point, Thomasville, Cordele, Rome, Dalton, Marietta, Carrollton, Savannah, Americus, Decatur, East Point, Cartersville, Rockmart, LaGrange, Newnan, Valdosta, Macon, Fort Valley, Hogansville, Dublin, Pelham and Brunswick.

In Florida: Miami, Miami Beach, Quincy, Key West, Tallahassee, West Palm Beach, Palm Beach, Jacksonville, Hialeah, Fort Myers, St. Petersburg, Fort Pierce, Cocoa and Pensacola.

In Louisiana: Baton Rouge, Bogalusa, Crowley, Lafayette, Lake Charles, Monroe, New Orleans and Violet.

In Mississippi: Clarksdale, Greenville, Greenwood, Gulfport, Hattiesburg, McComb, Natchez, Meridian, Vicksburg, Booneville and Columbus.

In Tennessee: Memphis, Jackson.

In Arkansas: Texarkana, McGehee, Tyronza and Hot Springs.

In Kentucky: Owensboro.

* * *

In Atlanta "Pinky" has played in 12 different theaters. In Miami it played in 13 different houses. In Memphis it played in three theaters simultaneously.

Hollywood:

Racist Cop Bans 'New Look' Film

By DAVID PLATT

THE WHOLE STATE of Alabama was allowed to see Pinky, the 'new look' white supremacist film on the Negro, but not Birmingham.

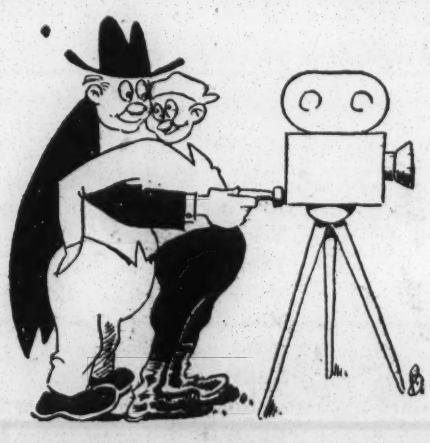
The chief of police of that city who is running for Mayor on an old-fashioned wide-open "white supremacy" platform rejected the film under an ordinance calling for the suppression of "obscenity."

Pinky showed a young Negro woman embracing a white man. Obscene, said the racist police chief, although the love affair, as a letter in the Birmingham News points out, contains none of the "usual torrid love scenes, lush displays of flesh, drunken debaucheries or travesties on marriage found in so many of the movies passed by the chief censor."

PINKY WAS banned as "indecent and obscene" by the police although the affair between Negro and white was carefully drained of its meaning in advance by the studio in order to make it acceptable to the white supremacist in the South. This was done by casting Jeanne Crain who is white in the role of the Negro. Thus in actuality there are no love scenes between Negroes and whites. Moreover, the marriage of Pinky and her white lover is not consummated. This was in acordance with the Production Code which forbids misceganation on the screen.

"In spite of the love of the white man, the part-Negro girl (sic) makes the intelligent choice and returns to her people," one Birmingham defender of the film noted in her protest to the police. The chief censor, she said, "missed the whole point of the picture."

OTHER LETTERS from indignant filmgoers printed in Birmingham newspapers also point out what we have been saying in



this column for some time—that Pinky is not at all the threat to white supremacy that the rabidly anti-Negro police chief claims it is.

"Is not the outcome of the story directly in line with the general Southern objection to marriage between the races," one apparent believer in segregation asks of the chief censor. "Pinky depicts Negro womanhood at its noblest," said another, charging the chief with using "Stalinist (What has the KKK been liquidated in Alabama?) methods to prevent us from seeing the film."

In short as Bob Ellis pointed out in the progressive Negro weekly California Eagle Pinky "is a white man's picture, a white man's conception from start to finish . . . written by a white woman, scripted by two white men (Dudley Nichols and Philip Dunne), directed by a white man, produced by a white, played by Jeanne Crain, a white actor." Why the police chief banned Pinky is a mystery. Ellis finds it wholly insincere and insensitive to the problems of the Negro people. His reasons for saying this are beyond debate.

HOW IS IT POSSIBLE, Ellis asks, for a company to make a film on the Negro without involving Negroes in its production. How can Zanuck or Kazan or Jeanne Crain know what a Negro goes through when he steps down from a railroad car "and hunts for the colored toilet," the hunger he endures because there is no colored seat at the counter," his pent-up feelings as he walks along the street and senses the "hatred and coldness in people's eyes." The crime of Pinky, Ellis continues, is that on "that huge set at Western and Santa Monica, not one Negro was employed as technical advisor (Walter White's daughter was here for a fast two weeks and left adding nothing at all)" These Jimcrow practices, he asserts, doomed Pinky from the start for "how can a studio, how can an industry that doesn't employ Negroes as writers, producers, directors, cameramen, technicians—how can they write, direct, or produce a picture which has sincere and real sensitivity about Negro people."

ONE DOES NOT have to accept the 'new look' white supremacist thinking in the picture Pinky however, to condemn the high-handed action of the Birmingham police chief in banning it for the few good scenes it has, particularly the scenes in which the police are given a bad time.

As for the 'obscenity' that this 'old-look' racist finds in the love story it is wholly in his own perverted mind.

Exhibitors and newspapermen in Birmingham are plenty burned up about the ban, we are informed. A local movement to reverse the censor's KKK ruling is growing.

"WHAT ODD MORALS Americans must have. They OK scenes of sadistic bashings, sexually inciting boudoir capers and even pro-war pictures that could lead to the mass murder of millions, yet put the scissors to a scene showing fleeting glimpses of a young woman enjoying an innocent bath."—Actors Equity Secretary Hal Alexander, Sydney, Australia.

SOME COPS HAVE LOVELY LEGS is the title of a coming Paramount film about policewomen, based on a Saturday Evening Post story. The British are also going in for this "loveable, likeable cop" type picture. I think they went a bit too far in Blue Lamp however, revewed recently in the London Daily Worker. This film showed the police as "peaceful fellows with hearts of gold. They play darts, sing "nymphs and shepherds come away," make up funny songs, grow begonias in their back gardens and are full of brotherly love."



CELEBS AT OPENING OF "THE JACKIE ROBINSON STORY."
One of the biggest Broadway turnouts in recent years was witnessed last week at the world premiere of Eagle Lion's "The Jackie Robinson Story" at the Astor Theater in New York. The most startling thing to New Yorkers was that Brooklyn took over the big street itself. Floats, parades, bands, and traffic-jams, representing a major return to old-fashioned ballyhoo, marked the opening. It was a jam time on Broadway as the crowd stood around to greet the star and civic leaders at the Astor Theater. It was one of the biggest the big street has seen in years. The celebrities were all out to pay tribute to the great second baseman of the Brooklyn Dodgers. Shown above with Jackie and his Mrs. (center) are Mr. and Mrs. Cab Calloway (left) and Congressman Adam Clayton Powell and his celebrated wife, Hazel Scott (right).

Richmond Afraid Of Robinson Film

RICHMOND, Va.—(ANP)— Negroes were pleased with the fine editorial comment recently in the daily papers on the opening of the "Jackie Robinson Story' in this former capital of the Confederacy.

True to Southern tradition and with a nod to the Negro who made the picture possible, the film was shown simultaneously in a white theatre and in one for Negroes.

While lauding the editorials which praised the "democracy would have been more practical if the film had been shown in one theater for all people----which would have been in the democratic ideal.

The Jackie Robinson Story

Well the Jackie Robinson story has come and gone. Citizens, white and colored alike, received the picture for what it is — a masterful story of a youth who has had a sobering effect upon the minds and hearts of all Americans. We do not attempt to give our own evaluation of the story, yet we are happy to pass on to our readers the superb and striking review by Harry C. Spencer. Here is his evaluation:

"If it were not a record of events that actually happened and that have been described in such national magazines as The Saturday Evening Post, no one would believe The Jackie Robinson Story, which has been brought to the screen by Eagle Lions Films. But the veracity of the account and a certain lack of polish in the production give the picture almost a documentary quality.

"Church resolutions have done much for racial understandings during recent years. Even so, it is doubtful whether their effect has been so great as the sincere courage and Christian faith of one person, Branch Rickey, a Methodist layman. As the owner of the Brooklyn Dodgers, he decided that the day of racial segregation in baseball was passed and, according to the film, scouted hundreds of Negro players before he selected Jackie Robinson as the one to break the terrifying barriers down.

"If Jackie failed by showing hatred when other teams insulted him, or when his own teammates ignored him ,the place of the Negro in organized baseball would be set back two decades. A tremendous responsibility was placed on one human being.

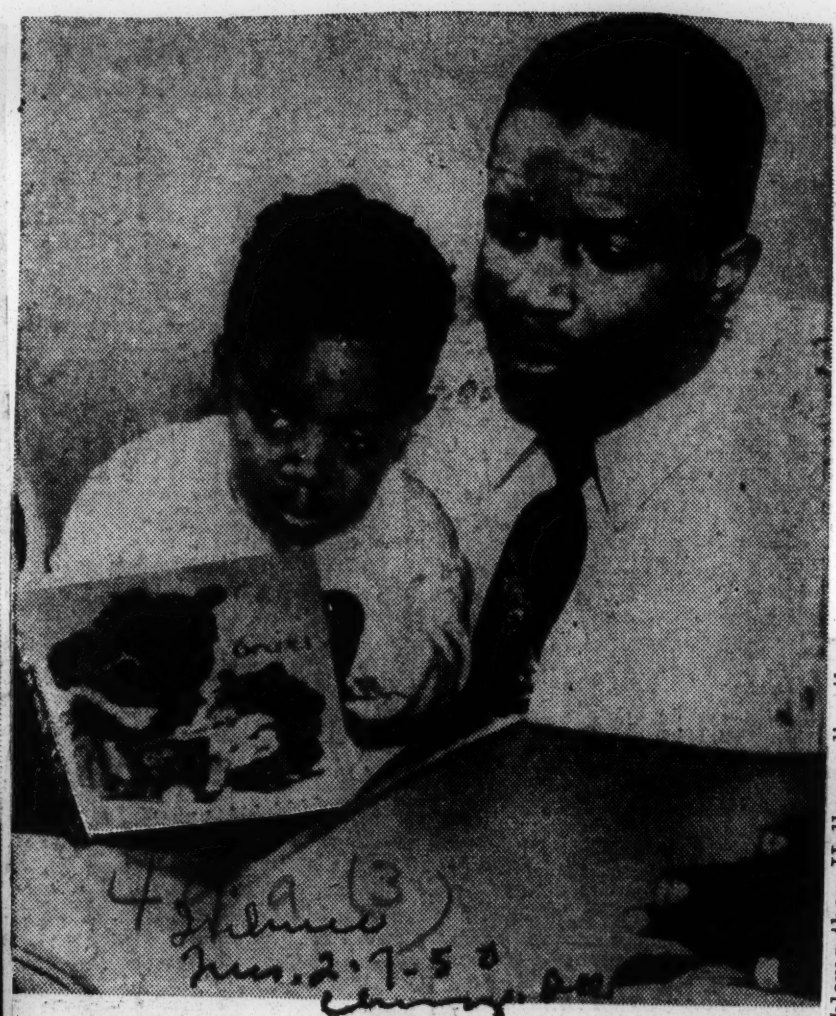
"Before Jackie signed the contract, he telephoned his mother in California for advice. She did not pretend to have the answer. But she did say something like this: "Jackie I don't know what you should do, but isn't there some minister of our race in Brooklyn you could talk to?

"Minor Watson is excellent as Branch Rickey, but because of his natural modesty and quiet dignity, it's Jackie Robinson's story."



—AP Wirephoto

DAD'S IN MOVIES NOW—Little Jackie Robinson, Jr. holds a mirror while his baseball player father regards himself following ministrations of Dave Grayson (rear), makeup artist in Hollywood. The Brooklyn Dodger star is making an autobiographical movie, "The Jackie Robinson Story."



[Acme Telephoto]

Jackie Robinson Jr., 3 year old son of the Brooklyn Dodger star, wants his daddy to read the story of the three bears, but the infielder clutches script for movie of his life.

'We Don't Preach'

Robinson Says Movie of Life Is Toned Down

Negro Ballplayer's Problems Depicted

By ALINE MOSBY

Hollywood, March 1.—Jackie Robinson finishes a movie tomorrow about his problems as the first Negro baseball player in the big leagues, but he said today they're watered down compared to what happened to him in real life.

"We don't name cities where things happened or ball clubs, either," he said. "Otherwise, they'd lose a lot of fans."

"There's one scene in 'The Jackie Robinson Story' where some fans bring in a black cat. I pick him up and pet him and take a cord from around its neck. That's to show I sympathize with him because we both suffer."

Thought It Was Funny

In real life, the cat was brought to the game by an International League club he was playing against.

"At the time I thought it was funny," he said. "I laughed inwardly but of course I couldn't let them know.

"In another movie scene some of the Brooklyn Dodgers threaten to strike if I'm on the team. Branch Rickey (his boss on the Dodgers) wanted that scene in the picture."

In real life, players in St. Louis signed a petition that they didn't want to play against him, either.

Heckler Changes Over

"The movie also shows a heckler, and how he changes over for me. In real life there was more than one, although I don't get that any more.

"The movie also shows a road-side restaurant refusing to let me in to wash up when I was playing with a Kansas City Negro ball club. In real life it happened at a gasoline station."

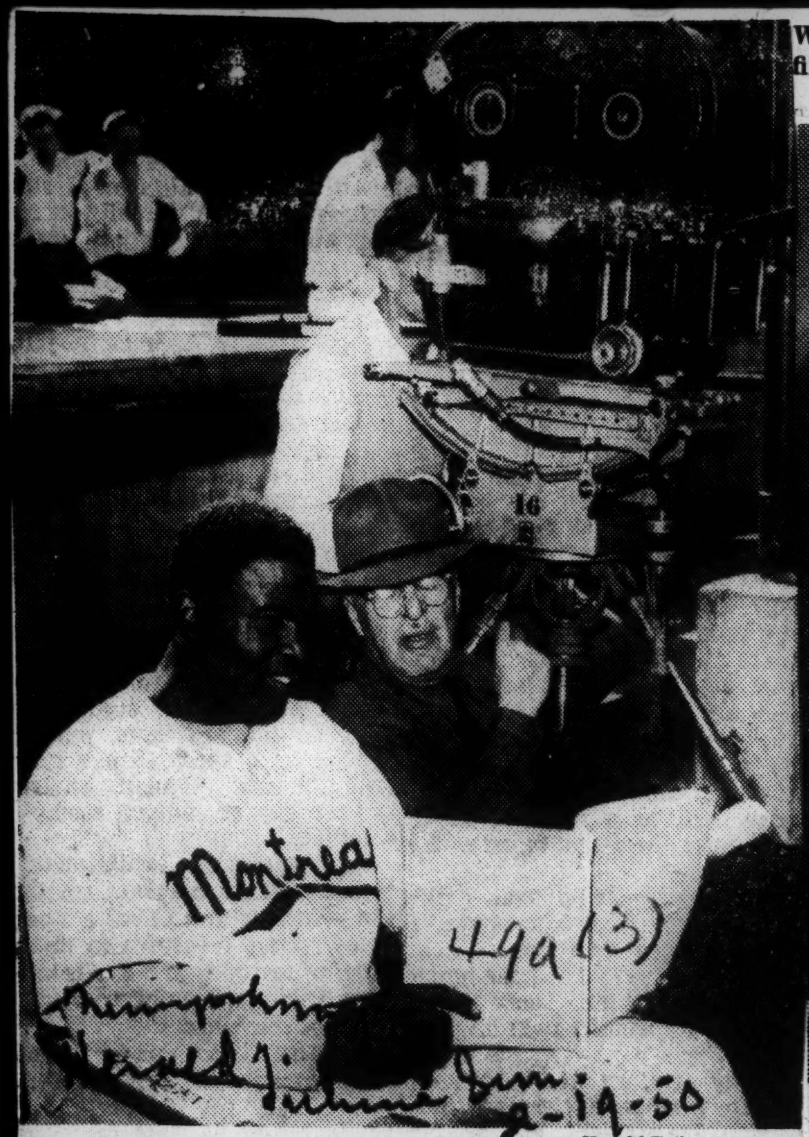
In real life, the manager of a Philadelphia club "used rotten language. . . Philadelphia one year was the worst of all, the fans, the players, everything. . . And once in a while I'll get a restaurant in Sheridan and the good treatment just because I'm a ball-player. I don't approve. If they don't want any of us Negroes to serve me, I don't want any of their business."

Remembers What Happened

"I used to get the brush-off from some people. Now that I'm in the limelight, they're nice. But I remember what happened and it makes me feel funny. I never forget all my friends."

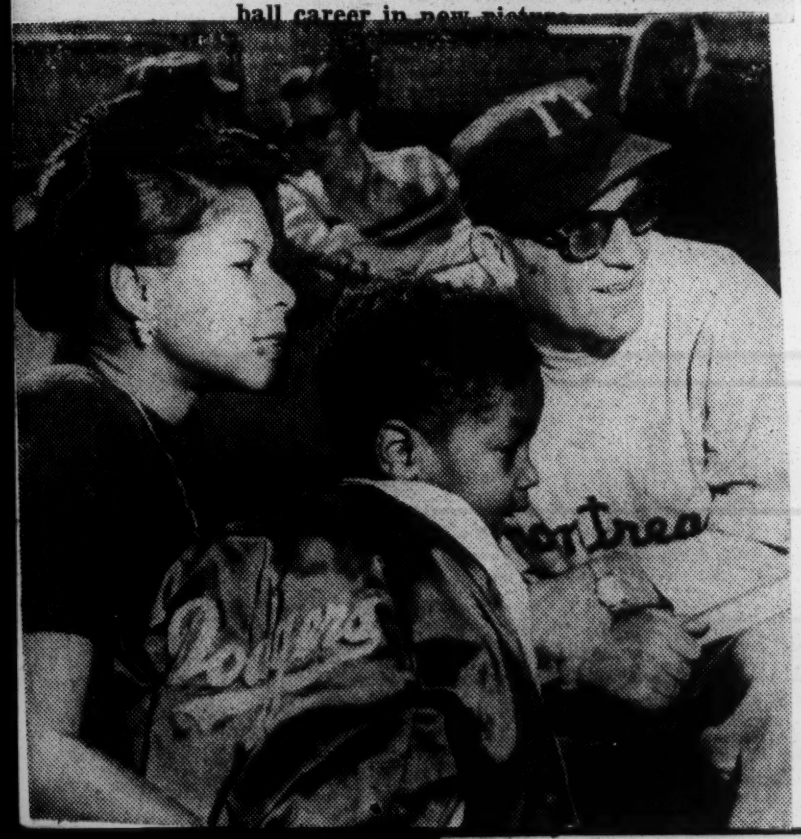
Robinson, who worked his way through college by running errands at Warners' studio for Ann Sheridan and Errol Flynn, thinks movie will tell more of racial problems than Hollywood's other pictures about Negroes.

"We don't preach," he said. "We show it on the screen. We don't talk it."

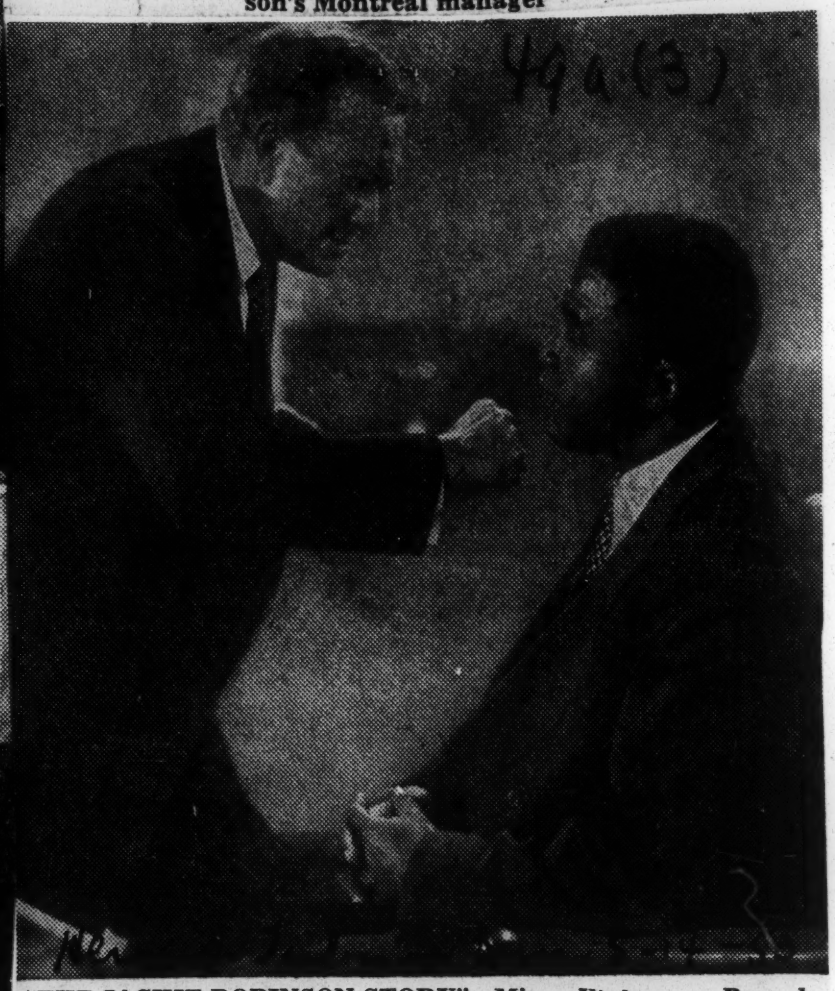


Herald Tribune—Acme

STUDYING SCRIPT: Jackie Robinson on location at Anaheim, Calif., for filming of "The Jackie Robinson Story," studies his lines with aid of Director Al Green. Robinson relives his baseball career in new picture.



WATCHING DADDY ACT: Jackie jr. and Mrs. Robinson watch filming of picture with Dick Lane, actor, playing part of Robinson's Montreal manager



"THE JACKIE ROBINSON STORY"—Minor Watson, as Branch Rickey, president of the Brooklyn Dodgers, demonstrates to Jackie Robinson what kind of opposition he'll meet as the first Negro in organized baseball. Tuesday evening at the Astor

Louise Beavers Playing Role of Star's Mother

Cameras Grinding Out Life Story of Jackie Robinson -



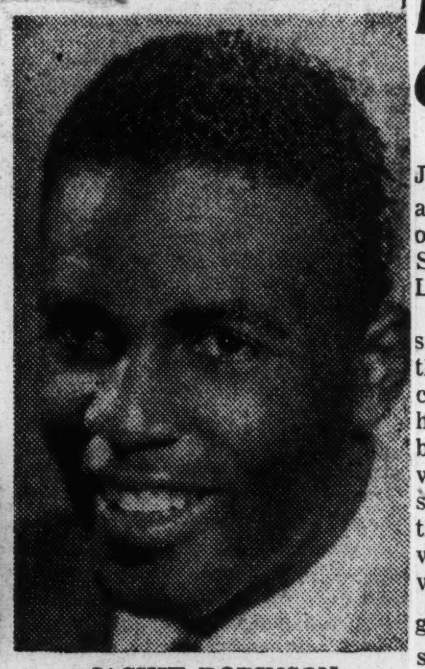
MRS. JACKIE ROBINSON
. . . Jackie's real life wife



RUBY DEE
. . . Jackie's movie wife



LOUISE BEAVERS
. . . Jackie's movie mother



JACKIE ROBINSON
. . . plays himself

B-U-L-L-E-T-I-N-!

HOLLYWOOD—Actress Louise Beavers will play the role of Jackie Robinson's mother in a film that will be based on the life of the Brooklyn Dodgers' baseball star, The Courier learned this week.

By HERMAN HILL

HOLLYWOOD—Shooting on the "Jackie Robinson Story" began Monday at Motion Picture Center studios in Hollywood.

Jackie Robinson, Brooklyn Dodgers' ace, plays himself and Broadway actress Ruby Dee is cast in the lead role opposite him.

Studio attaches said Lena Horne was available for the part but MGM put a sky-high price on her services.

Thus far, Bill Spaulding, veteran football mentor who coached Jackie at UCLA, has been signed for the picture.

Studio executives have been huddling over the name of Kenny Washington, whom Jackie teamed up with at UCLA to put the school on the athletic map. Washington has turned out to be quite a movie actor and his name still spells box office.

Two complete baseball teams have been signed for the picture. They consist of former professional and college athletes.

In order that there won't be any mistake in uniforms to be worn by players in the picture, Branch Rickey, Brooklyn Mahatma, shipped fifty Dodgers and fifty Montreal uniforms to the studio for their use.

Incidently, Rickey will not appear in the picture as previously rumored. A yet unnamed Hollywood actor is being cast for his part.

The State Department is reportedly interested in the picture. Should the picture turn out well, the department will send the film to various parts of the world as an example of the American way of life.

The State Department would sponsor the picture in far-away places like China, India and parts of Africa where there has been heavy communistic infiltration.

Robinson must be through all scenes by March 28, the day he is scheduled to leave for the Dodgers' spring training camp.

As he has proven himself a natural in all forms of athletic endeavors, Jackie has caught on just as quickly to movie lot techniques.

By virtue of his wealth of experience as a public speaker and lately as a radio commentator, Robbie has excellent diction. He has a ready smile and is a hard worker.

Since his arrival in the film city he has been busily engaged in story conferences, screen tests and the like.

Sandwiched between are numerous radio, newspaper and magazine interviews and guest appearances.

"The Robinson Story" is budgeted around the $300,000 mark Mort Briskin is the producer and the veteran Al E. Green directs. The picture will be released through Eagle-Lion.

While no release date has been set, it is expected that the film will be premiered sometime during the coming baseball season.

Robinson an Admirable Hero Of His Own Screen Biography

As he has been in the ball parks Jackie Robinson is also the modest, admirable hero of his screen biography, "The Jackie Robinson Story," at the Dupont and the Little.

Thanks to a likable, immensely sincere personality, Jackie brings the stuff of life to a picture that could not have been made without him. It traces the rise to the big leagues of a candid kid but with, of course, that one added strike of racial prejudice against the second baseman of the Dodgers whose patient perseverance finally won out.

We watch the young man struggle to give up college because he's seen it has led his athletic, bright brother into a streetcleaner's job. We see him open letters of refusal in answer to his applications for coaching jobs. We go with him and the Black Panthers ball team to find that even feeding and wash-up time pose serious problems on the road, and we share his incredulity that Branch Rickey will have any interest in signing him.

Rickey, finely played by Minor Watson, was the man behind the hero of this real-life triumph, and the picture makes much of the shrewd, sensible advice he gave the young protege.

Lawrence Taylor's screen play and Alfred E. Green's direction are not especially subtle in handling their patently difficult aim — to show that in America, patience can rise above racial prejudice. The games themselves are not especially exciting, the Montey Stratton and Babe Ruth pictures having done far better in that department.

But with Robinson at bat to play himself, "The Jackie Robinson Story" offers the most ideal casting of the year. He's the young man who went through those grueling experiences, and the charm of a strong character comes finely through the cameras. R. L. C.

NEWS *of the* THEATER

By BERT McCORD



A raptly incredulous Bill Tabbert examines the shrunken head offered him by Bloody Mary (Juanita Hall) in "South Pacific," which celebrates its first birthday next week at the Majestic

Year for "Pacific"

"South Pacific" will observe its first anniversary next Friday, but Mary Martin, Ezio Pinza and most of those who contributed to this fabulous theatrical success will be far from the scene of their triumphs. Rodgers and Hammerstein have given their cast the week off, and they will be planing out to Southern beaches for a well earned rest.

Miss Martin, who has not missed a single performance, is going to Bermuda. Mr. Pinza, who has missed many, but who has also played many when he should have been resting his voice, is going to Florida. They will return to resume performances on Tuesday, April 11. The box office will remain open during the hiatus, and mail orders, of course, will continue to be filled.

Lest the foregoing inspire false hopes in the breast of the theatergoer, it should be noted that there has been no noticeable decline in demand for tickets to the miracle show. There are scattered seats left for August. September is entirely sold out. And, believe it or not, orders are rapidly being filled for October, November and December.

Dickinson Eastham is the one player who must forfeit his vacation, a sacrifice that will come easily as it is the result of having won the Pinza role in the second company. Mr. Eastham, who has pinch-hit for Mr. Pinza almost sixty times, starts rehearsals Monday. Rehearsals will be under the direction of Joshua Logan, who this week brought his new play, "The Wisteria Trees," to Broadway. Other principals in the second company include Janet Blair, Diosa Costello, Robert Emmett Keane, Alan Baxter and Norma Calderon.

THE SOUTH SEES ITSELF VIA ITS OWN EDUCATIONAL FILMS

Southern Educational Film Production Service, Inc., Already Has Produced Sixteen Regional Subjects

49a(3)



Cameras turn on "Mr. Williams Wakes Up," a documentary produced in the rural areas of North Carolina and dealing with the activities of the Public Health Service and the need for community cooperation.

By JOHN N. POPHAM

ATHENS, Ga.

IN a red-brick building on the University of Georgia's campus, overlooking the athletic field where husky young Southerners release their energies in the late afternoon shadows, a small group of men and women, under the direction of a friendly Yankee from Buffalo, work with dedicated fervency to bring to the people of Dixie a shadow-report on their regional resources and problems, both human and material.

They are the staff of the Southern Educational Film Production Service, Inc., with headquarters at the university under the sponsorship of nine cooperating Southern states and the Tennessee Valley Authority. A non-profit corporation serving tax-supported public agencies in the South, free from Government support or control, it is the only regional film organization in this country.

And in recent months several of their sixteen completed educational documentary films have received wide critical praise throughout the country. One in particular, entitled "Feeling All Right," which deals with the problem of venereal disease among Mississippi Negroes, won honorable mention from the City College of New York Film Award committee for creative achievement and has been submitted as a candidate for the Academy Award's short-subject "Oscar."

Furthermore, the unit's production director and its leading script writer, as a result of their outstanding work in the documentary film field, have been invited to Albany to take charge of a camera crew that will make a short on industrial nursing for the New York State Health Department. They will go on location the latter part of this month and are scheduled to complete the project in the middle of February.

Genesis

Of prime importance in this free-enterprise system is the fact that this organization, which started almost three years ago with a $40,000 grant from the Rockefeller-supported General Education Board, is now self-supporting in a field of endeavor that is seldom recommended for those who would slice the pie of profit.

In its original prospectus the organization stressed the fact that its product would constitute an enduring medium that would remain useful for many years and would be seen by many people, thus making its cost per person reached exceedingly small. It now points with pride to the fact that "Feeling All Right," which cost $30,000, has been seen by 1,000,000 persons.

This regional film service unit was born of the needs of the agricultural extension services of several Southern states and in recognition of the vast and complicated social changes and dislocations that were being caused by farm mechanization and urban industrialization. Southern leaders in education, industry, science and agriculture were concerned that the region's human resources develop along with the expanded use of its natural resources.

There was general awareness of the documentary film as a vital instrument of communication, but in actual practice there was considerable duplication of effort. A need was recognized for a regional unit shared by many agencies with allied regional interests, such as farm agencies, health and highway departments, libraries and schools.

TVA Assist

The matter was taken to officials of the TVA for advice and guidance. As a result there was an election of a board of directors consisting of one representative from each of the cooperating states, one representative from TVA and one representative from the University of Georgia, which serves as fiscal agent for the production unit. The organization was incorporated in Tennessee and the University of Georgia was chosen as the land grant college suitable for headquarters because of its central location for the participating members.

The broad aims and purposes of the project were outlined to the General Education Board and a grant was obtained to acquire equipment and to engage an experienced professional staff. Membership in the SEFPS was opened to any tax-supported agency or institution in Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee and Kentucky.

The SEFPS produces films at cost, plus a pro-rated overhead charge. In collaboration with a sponsor the SEFPS will prepare a subject outline on which a cost estimate can be based. A contract specifying the type of film, approximate delivery date, total costs and methods of payment is then executed. The organization also helps sponsors arrange for distribution. Also, the tax-supported sponsor can enlist the collaboration of private enterprise in a visual project, and in the near future the film service expects permission to negotiate directly with non-profit outside interests.

The production director, and guiding light, is William T. Clifford, a 37-year-old Buffalonian of quick speech and decisive movements. He worked for four years with a commercial motion picture firm in his home town and during the war years he was Film Director and Production Manager of Bell Aircraft Corporation's motion picture division.

Staff

The principal script writer, and also a director, is George C. Stoney, of Winston-Salem, N.-C., a former newspaper reporter. Mr. Stoney knows his rural South from long service with the old Farm Security Administration. During the war he served overseas with the intelligence section of the Air Force, and a year ago he took a leave of absence from SEFPS to study documentary film production techniques in England on a Rosenwald fellowship. He is a graduate of the University of North Carolina.

The unit's "cementing force" is to be found in the person of Ledford C. Carter, a former Georgia elementary school principal, who graduated from Mercer University and served as an artillery officer with the Army in the Pacific theatre. He joined the staff under the G. I. training bill and serves as assistant cameraman, assistant to the production director and does all the music scoring.

The Product

Completed productions deal with such subjects as library extension agencies, necessity for mechanizing cotton production, modern farming techniques for returned veterans, health programs for crippled children, use and conservation of natural resources, forestry tech-

niques, and care of premature babies. One film entitled "The School that Learned to Eat" was sponsored by General Mills, Inc., and the University of Georgia. It deals with a workable nutrition program emphasizing pupil health, and was judged the "best documentary in education" by the committee which chose it for showing at the International Film Festival at Edinburgh, Scotland.

Members of the board of directors, the type of agency and the state they represent are chairman, L. A Olson, agriculture, Mississippi; vice-chairman, Felix Grisette, health, North Carolina; treasurer, Walter S. Brown, agriculture, Georgia; E. C. McReynolds, agriculture, Tennessee; J. E. Oglesby, education, Virginia; H. B. Newland, forestry, Kentucky; T. W. Morgan, agriculture, South Carolina; Mrs. Lois R. Green, library, Alabama· Henry Becker, education, Florida, and George P. Donaldson, agriculture-education, Georgia. TVA is represented by its personnel director, Harry S. Case.

Films in production deal with such subjects as farm woodlot management, parental influence on the emotional development of their children, land use, congenital syphilis, and successful rural teaching methods, which is being sponsored by the school system of Virginia and the National Education Association.

Negroes' Roles

Negroes take prominent parts in most of the films, not as special treatment but as the inevitable consequence of making factual documentaries about the South, where they comprise a third of the population. The unit has found that by avoiding views that Negro audiences feel are caricatures of themselves and by eliminating in early sequences any cuts that emphasize race above everything else they get almost identical response from white and Negro groups that have the same occupational or sectional background.

Meanwhile the grass-roots impact of the film unit's products is impressively charted in a steadily growing stack of letters and reports. The library extension agency film is credited with the establishment of a new library in a rural district of Alabama. Prints of a film on Florida's resources and their development have been purchased for Indiana University, the Milwaukee Public Museum and the Scottish Educational Film Library.

A film on public health department work in North Carolina has been circulated among local medical staffs by England's Ministry of Health, and another on care of premature babies was shown at the International Film Festival in Venice, Italy. There are 105 prints of the film on school nutrition programs in circulation and eight prints have been given to the State Department for foreign showings. A film on diversified farming has been seen throughout the South and is being circulated among advisers working with the Colonial Film Unit (Great Britain) which shapes instructional films for farmers in developing colonial areas.

Negro Soldier Stars In One

By BOYD MARTIN

Two Italian films, which should impress filmgoers because of their honesty and realistic touches, are "Flight Into France" and "Without Pity." They opened at the Scoop yesterday.

"Without Pity" is especially interesting because it uses the services of an American Negro actor who because of a sympathetic American Army colonel with the occupation forces in Italy, was given leave to make his cinema debut in this film.

The Negro actor is John Kitzmiller, who should be remembered for his work in "To Live In Peace."

In "Without Pity" Kitzmiller plays an American sergeant who, lost and wounded in Italy, is befriended by an Italian girl seeking a lost brother—her only relative.

Soldier Saves Girl

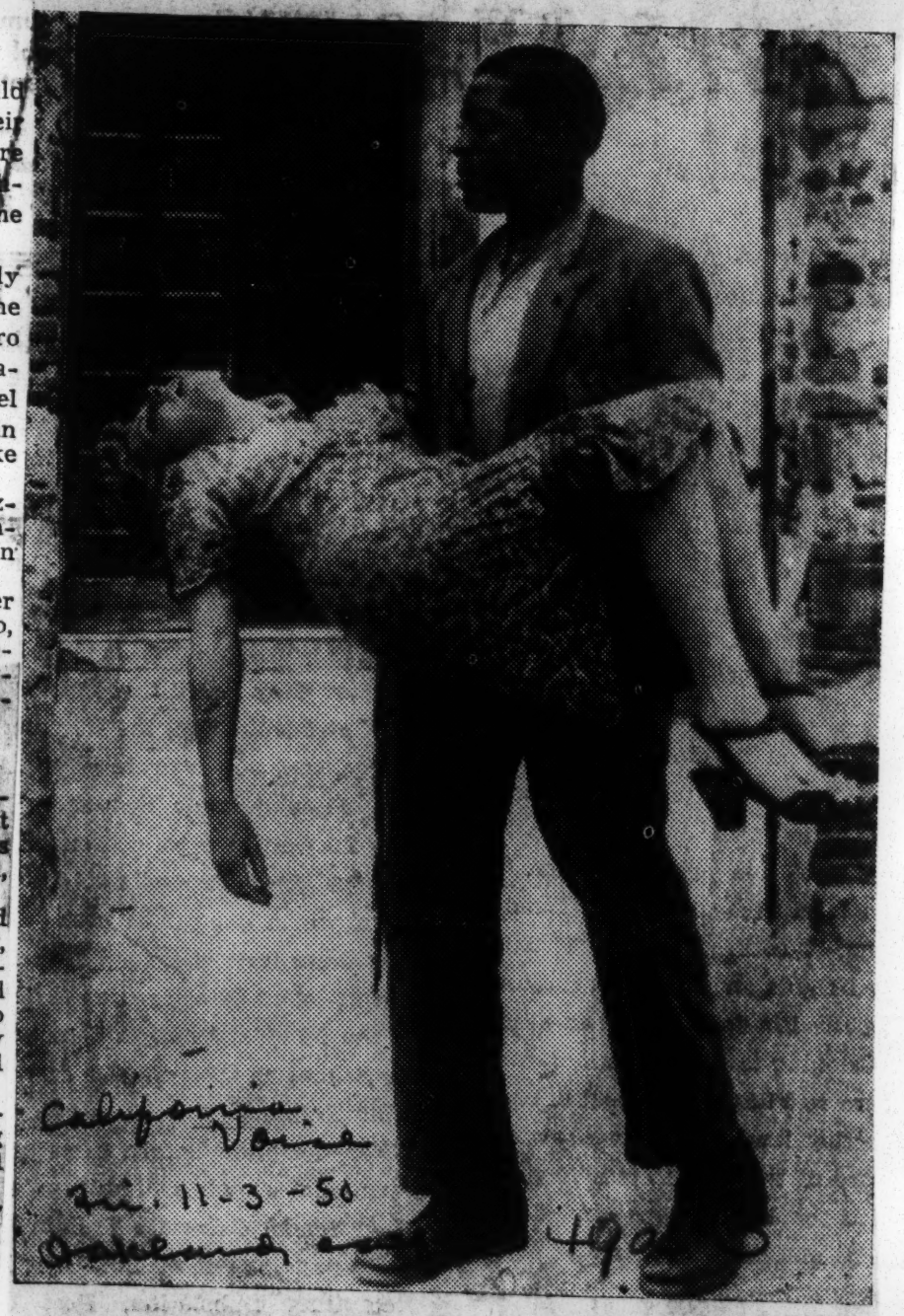
After many adventures together, the film shows to what extremes the Negro soldier goes to save the Italian girl, Angela, from a life of prostitution.

Perhaps the problem developed out of a post-war chaos in Italy, seems so effective as a movie because the Italians have pulled no punches and have left little to the imagination. It is brutally frank and horrible in its essential truths.

Kitzmiller's performance is excellent and so is that of the young Italian girl, played by Carla Del Poggio.

Not the least effective quality of this film is the directness and simplicity achieved by expert handling of the cameras.

STARS IN ITALIAN MOVIE



CARLA DEL POGGIO and JOHN KITZMILLER are shown in a scene from the much-discussed Italian movie, "WITHOUT PITY" which is now being shown in its only Northern California appearance at the State Theatre in San Francisco. If many of the scenes are like the above, we don't suppose that it will get many rave notices in the South.

DR. CHRISTIAN RADIO AWARD

Radio Script Prize Winner



M. Carl Holman receiving from Jean Hersholt, star of the program, check for $350 as one of ten special awards in CBS' "Dr. Christian" ninth annual radio script award competition. Holman's prize-winning play, "The Other One," will be presented on the network program at an early date. Holman is professor of English at Clark College, Atlanta. He has taught at Hampton Institute in Virginia and at his alma mater, Lincoln University, Jefferson City, Mo.

Prof. Holman's script, entitled "The Other One," was one of ten selected in a competition in which more than 8,000 professional and amateur writers submitted scripts. CBS officials said it will be the central theme of one of Dr. Christian's programs later in the year.

Prof. Holman is 29 years old and a resident of Atlanta. A graduate of Lincoln University in Jefferson, Missouri, he has taught at both Lincoln and Hampton Institute before going to Clark. In 1945 he received the John Billings Fiske award for poetry at the University of Chicago and is a Rosenwald Fellow in creative writing. He is married and the father of a 10-month old so.

'Dr. Christian' Radio Award to Clark Prof.

NEW YORK—Prof. Carl Holman of the English Department of Clark, University at Atlanta last Wednesday became the first colored person to win one of the annual Dr. Christian awards for creative radio script writing made each year by the Chesebrough Manufacturing Co., producers of vaseline.

The award of $350 was made to Prof. Holman at the Columbia Broadcasting System's Radio Theater by Jean Hersholt, star of the popular "Dr. Christian" drama series presented each week by CBS on the experiences of a country doctor.

In making the presentation Mr. Hersholt said: Prof. Holman's award had "given us opportunity to prove something that we have been saying o the air for a great many years in our Dr. Christian competition — that these contests are conducted strictly according to rules of true Americanism, and that they are open to everyone.



RADIO SCRIPT PRIZE WINNER—N. Carl Holman, 29, of 39-B Chappell Road, N. W., Atlanta, receiving check for $350 from Jean Hersholt, star of CBS' "Dr. Christian" radio dramatic series, as one of the ten special awards in the program's ninth annual script writing competition.

He is the first Negro to win an award in this competition. His play, "The Other One", will be broadcast on the network program at an early date.

Holman has taught at Hampton Institute in Virginia and at his alma mater, Lincoln University, Jefferson City, Mo. He has received the John Billings Fiske Award for poetry at the University of Chicago and a Rosenwald Fellowship in creative writing in 1945. Some of his poems appeared in "The Poetry of the Negro" published by Doubleday in 1949. Holman is presently a Clark College professor.



THE JUBALAIRS, singing stars of the Amos and Andy radio show, will give a concert at 4 p.m. Sunday at Memorial Auditorium. The performance is sponsored by Peter Salem Post No. 45. American Legion.

Clark College Educator's Writing Wins CBS Honors

NEW YORK—(SNS)— M. Carl Holman, professor of English at Clark college in Atlanta, Ga., Wednesday became the first Negro to win an award for writing an original play in the ninth annual CBS "Dr. Christian" Script competition.

Holman, who lives at 39-B. Chappell Road in Atlanta, received the award, and $350 in cash from Jean Hersholt, star of the "Dr. Christian" radio show, during Wednesday night's broadcast.

His prize-winning play, "The Other One" will be broadcast on the program later this year.

Ten persons received awards on the program. Mrs. Theodosa LaBarbra, of Miami, Fla., won the first prize of $2.000. There were also three $500 awards and six $350 prizes.

The 29-year-old poet and writer is a graduate of Lincoln university (Mo.) and received his master's degree from the University of Chicago in 1944.

Since that time he has taught at Hampton and Clark. He has been teaching at Clark since 1948.

In 1945, Holman won the Fiske prize for poetry which is awarded by the University of Chicago.

His poems have also been published in "Poetry of the Negro," which was edited by Arna Bontemps and Langston Hughes.

From 1944 to 1946 he was a Rosenwald Fellow, studying creative writing.

Holman is married and has a son, Kerry Glenn. His wife is the former Mariella Ama. of Atlanta.

NAACP Blasts Myth of Video 'Fair Play

Bias Charges Filed With SCAD by New York Branch

By BILLY ROWE, Theatrical Editor

NEW YORK—In a stand sharply contradictory to that of a national picture magazine which recently printed a spread, patting the television industry on its infant back for "opportunities" given to Negroes, the New York Branch NAACP this week filed formal complaint with the State Commission Against Discrimination, alleging discrimination against Negroes in employment.

Action of the civil rights group closely followed a careful survey of employment practices of the most important television networks.

Affected by the NAACP charges were WOR, WCBS, WABC and WNBC.

Stating that the Branch has received numerous complaints that qualified Negroes had not been integrated into personnel of the major stations, Executive Secretary Charles A. Levy said, in a covering letter to the complaint:

"The New York Branch believed that the small number of Negroes employed by these stations indicates that some form of discrimination has been perpetrated against Negroes, either intentionally or unintentionally, and asks your Commission to make a thorough investigation and take the necessary action to correct these objectionable conditions."

Mr. Levy also asked that a probe be made to discover if unions holding contracts with these stations have been guilty of any discrimination.

An investigation committee of the NAACP, comprising John Hammond, chairman; James E. Allen, J. Howard Payne Jr. and Mr. Levy, ascertained the following facts from personnel managers of the stations.

Station WOR employs fourteen Negroes out of a total of four hundred employes. Two Negroes work in the mailing department and twelve handle sound equipment and moving of furniture.

Station WCBS, with between fourteen and fifteen hundred staffers, hires no more than 100 Negroes. About twenty are white collar workers, several are secretaries and typists. Forty do light porter and cleaning work. One supervises screen and cartoon activities. There is a wardrobe mistress, working with ten in make-up. There are three to four technician helpers.

Worst offender, according to the organization report,

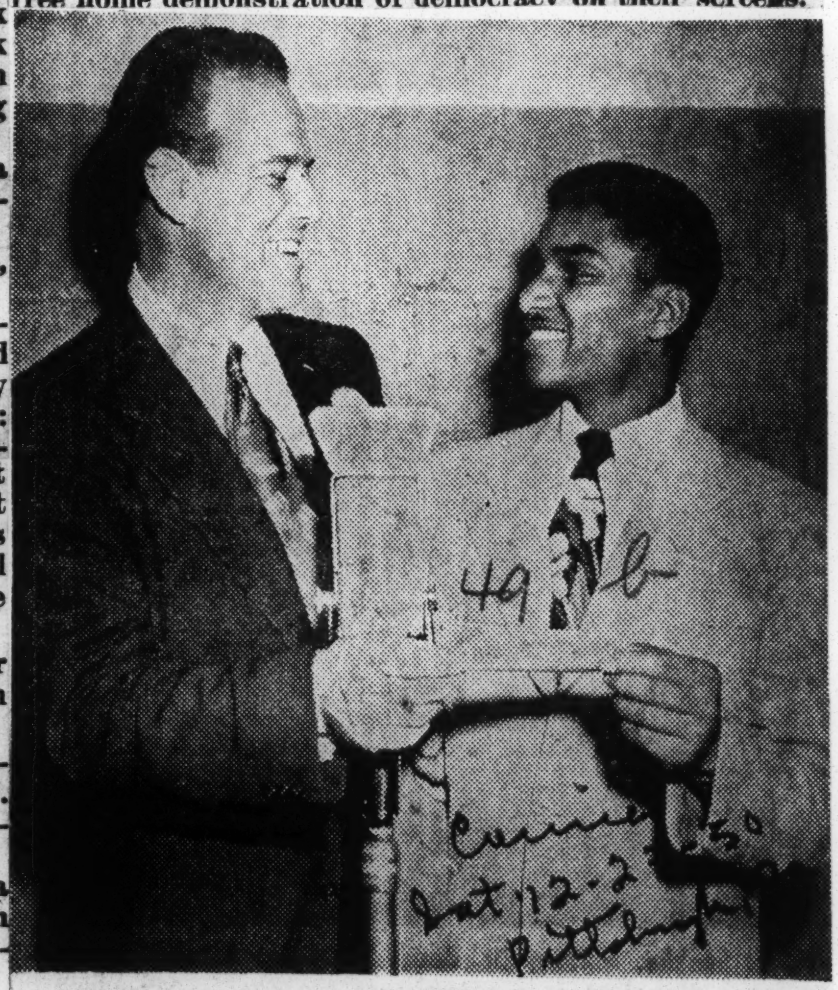
Four Major TV Outlets Affected by Complaint

is WABC (WJZ) which has eight hundred employes and "no record or knowledge of Negroes employed."

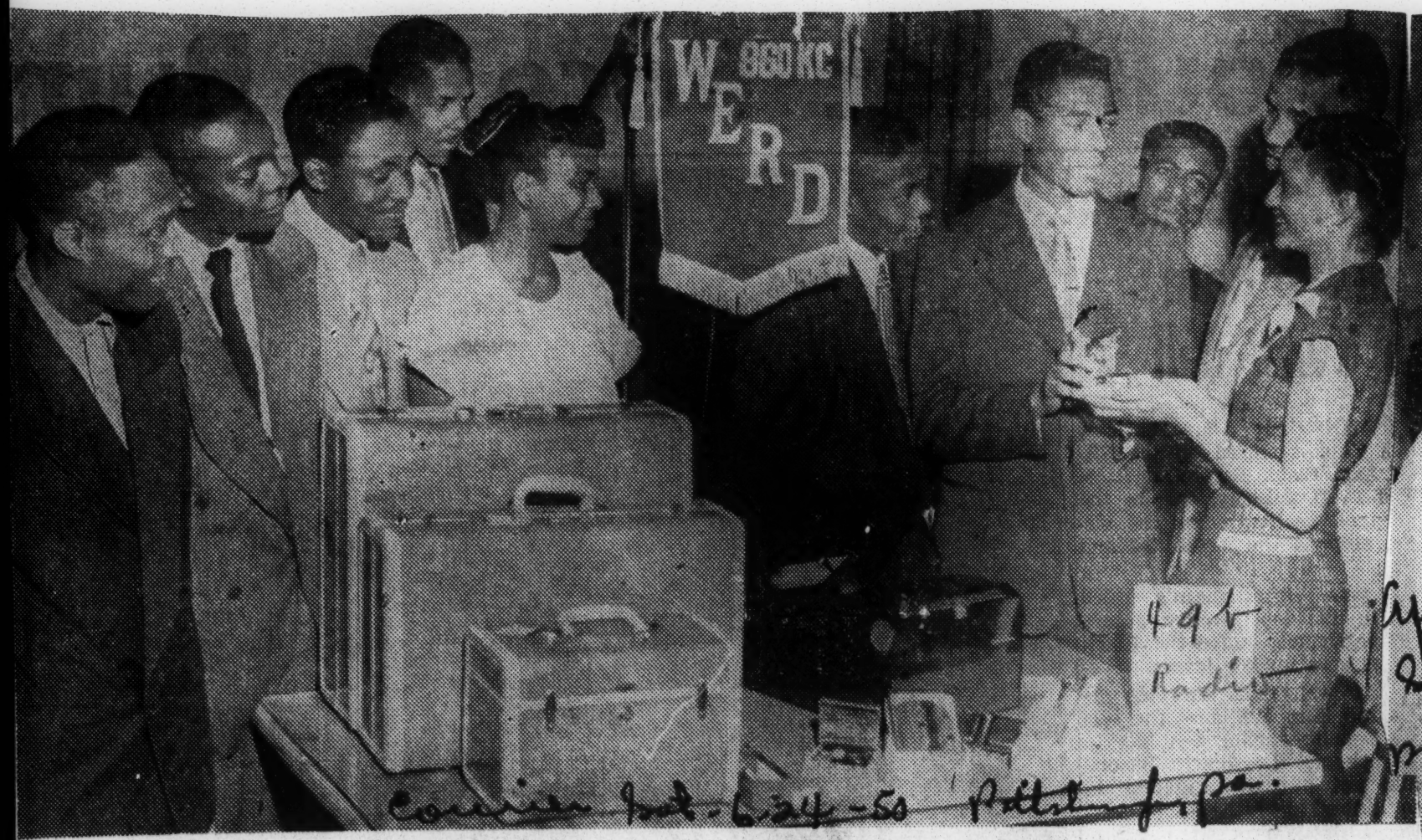
Station WNBC, with 1,550 employes, hires some thirty Negroes..

An independent investigation by The Courier theatrical department reveals clearly that there is an infinitesimal number of Negroes employed commercially in television shows. Most of these who appear are "guests" for single-shot performances. The old one-time radio and movie alibi about "the South not liking Negroes in prominent performances" is being used by top agencies to ring down an iron curtain of bias which precludes lustrous name stars of color.

Throughout entertainment circles, the action of the NAACP aroused much favorable comment and approval. As Cab Calloway told the writer: "The many Negroes who are investing in television sets would love to see a free home demonstration of democracy on their screens."



Consolation—Jesse Owens, 18-year-old baritone from Akron, Ohio, is awarded a "consolation' prize during the $5,000 grand prize finals in Horace Heidt's original "Youth Opportunity Program," held in Washington last week. Mr. Heidt (left) is making the award.—INS Photo.





Tops in Teen-agers—Grand-prize winners of Radio Station WERD'S teen-ager talent show in Atlanta, Ga., are shown above. At extreme right, Audrey Dantley, popular mistress of ceremonies of the Sunday afternoon show, presents award. Left to right are winners Arthur Cheetum, Percy Edge, Fred Mosely, Richard Porter, Inez Mayfield, Otis Edge, John Hawkins Jr., William Lee and Harold McKinney.

Md. Teacher Quit Job for Career in Radio

Miss Mildred Dawes, who forsook the classroom to devote her time to the writing of radio scripts, injects her personality into a new script.

BALTIMORE

When Horace Greeley wrote the famous words, "Go West Young Man," he saw in the virgin country a land of great opportunity.

Miss Mildred Dawes, 2524 Madison Ave., is not a young man, but she's taking a tip from Greeley and is heading west.

The popular young school teacher, who dabbles in radio script writing during her spare time, has succumbed to the lure of the air-waves, resigned her job and is heading for the greener fields of Chicago. Dat. 10-21-50

50 Scripts Accepted

Miss Dawes, who wrote her first radio-script five years ago, has since written approximately 50 scripts that have been used on various radio programs. She is also in constant demand as a narrator at fashion shows.

Clarence Carter, director of the Carson School of Modeling, said of Miss Dawes, "She's a wonderful ad libber and a superior announcer."

Miss Dawes, who lives with her mother, Mrs. Lula Dawes in their Madison Ave. apartment, says that she has always been interested in writing, but she began writing and directing plays for children at Banneker School No. 113.

Worked for Civic Groups

As time passed her yen for writing and announcing grew stronger and she turned out radio-scripts for the Citizen's Planning and Housing Association, Tuberculosis Association, The Girl Scouts and numerous other civic groups.

She worked with Anne Mercer's Little Folk's Theatre Group, did radio acting with the Greenwich Theatre and was narrator for the Carson School of Modeling graduation, Hendin's Hollywood Fashions the AFRO fashion show and did spot announcing for local theatres.

In July, Miss Dawes flew to Chicago to study speech at Northwestern University and the elaborate broadcasting setup within the Chicago school system.

Free-Lance Work Clicks

During her 2-month stay in Chicago, Miss Dawes free-lanced radio scripts which are still being used by "Windy City" stations—and decided to forsake teaching for radio.

Immediately upon returning to Baltimore she tendered her resignation from the city school system.

The Dawes-written scripts are always scripts that carry a message. She opines: "There are many people I hope to reach in my work and I think that I've made the proper move to reach them."

In Chicago, Miss Dawes plans to free-lance scripts, study at Northwestern and eventually get into the Chicago school system—as a radio script-writer.

Next Saturday, Mildred Dawes will board a plane and wing west. She will travel the air-lanes to the air-waves—her first love.

Negroes Invade Dixie Airwaves

Without benefit of gunfire or bloodshed a minor revolution is taking place in the south via the airwaves, reports OUR WORLD magazine in the February issue. From morning until night Negro voices are broadcasting commericals, news programs and disc jockey sessions because southern radio station operators suddenly discovered that there's gold in them thar voices.

Coming out of it all is a new era in better racial understanding, the article, "Radio Revolt in the South," states. Many civic leaders below the Mason Dixon line are of the opinon that Negroes on the air are doing more to lower the barriers of jim-crow and prejudice than "hundreds of orators from way up north."

Visiting Birmingham, Memphis and Atlanta, writer Major Robinson in company with photographer Dick Saunders, reports that Negro listeners have even shown a tendency to purchase certain products in greater quantity when they sponsor Negro programs. And surveys conducted revealed, also, that ninety percent of radio listeners in colored communities tuned in on stations that featured race staff personnel.

In Atlanta, station WERD, the first ever owned by a Negro in the the country since opening last October, has been completely sold out to time buyers. One large department store there that had never catered to Negro women shoppers suddenly learned that they spent over $120 million yearly, bought time on WERD and promptly built rest lounges and lunchroom facilities to acocmmodate them.

Though WDIA in Memphis and WEDR in Birmingham are white-owned, they neverthless are largely staffed by young Negro men and women striving to demonstrate their ability.

Hattie McDaniel Handles Cast In Executive Capacity

By DOLORES CALVIN

NEW YORK—It is most gratifying to hear from Hollywood that Hattie McDaniel is the absolute, supreme "whole cheese" on the Beulah radio show (Monday-thru-Friday on CBS) on which she portrays Beulah, a gal who gets into plenty of hair-raising incidents but who forever loves that Dreft, her sponsor's product.

For Hattie McDaniel is a Woman who, through roles which many felt degrading has built herself an enviable status by becoming today an actress with responsibilities, and most important, the authority to fire or hire any member of the Beulah cast. Of this we are indeed proud, for members of that cast respect the thought that from the time they arrive for rehearsals until the time they leave after the broadcast, the name for Hattie is "Miss McDaniel."

Whatever Hattie herself may be guilty of as an offstage personality, such as the unusual pride for her home, or the stir she caused the movie-loving nation on announcing her separation with divorce intent toward her 5 month old bridegroom — those factors aren't to be considered when you remember that Miss McDaniel has come a long, hard and cruel road with much criticism along the way.

As Beulah, her infectious, hearty laugh and peculiar incidents have earned her a top place among broadcasts "for the family." In just 15 minutes a day she sells her sponsor's soap probably better than any other comedienne of her caliber. And as aHttie McDaniel, she's created for herself, through hard work and persistence, a name among the fabulous, and in her own right.

Back to Work



HATTIE McDANIEL

Singing Sensation



Jesse Owens, Akron, Ohio, baritone, just graduated from high school as an honor student, is radio's newest singing sensation. The 18-year-old youth has to date won $500 (two first prizes) on the CBS' Horace Heidt Original Youth Opportunity program sponsored by Philip Morris — and he may compete in the $750 quarter finals and $5,000 grand finals. The Heidt show, on which a number of Negro youths have won their first chance for stardom, is heard Sunday nights over the entire CBS network.

Hattie McDaniel's 'Beulah Show' To Continue 26 Weeks

By DOLORES CALVIN

NEW YORK—It is most gratifying to hear from Hollywood that Hattie McDaniel is the absolute, supreme "whole cheese" on the Beulah radio show on which she portrays Beulah, a gal who gets into plenty of hair raising incidents. The show will continue for 26 weeks during 1950 based on a new contract signed last month.

For Hattie McDaniel is a woman who has, through roles which many felt degrading built herself an enviable status by becoming today an actress with responsibility and most important, the authority to fire or hire any member of the Beulah cast. Of this, we are indeed proud, for that cast respects the thought that from the time they arrive for her rehearsals until the time they leave after the broadcast, the name for Hattie is "Miss McDaniel."

Whatever Hattie herself may be guilty of as an offstage personality, such as the unusual pride for her home, particularly the barbecue pit, or the stir she caused the movie loving nation on announcing her separation with divorce intent toward her 5 month old bridegroom — those factors aren't to be considered when you remember that Miss McDaniel has come a long, hard and cruel road with much criticism along the way. When we remember that it was she who won the first Oscar for the race for her role in "Gone With The Wind", we have to give her credit for honestly being what they said when they gave her the Oscar—"for being the best supporting actress." She's lived up to that honor since.

Today, Hattie is more than "the best supporting"—she's an established, accredited actress after 300 motion pictures, who can demand —and get—her wishes recognized. She has used this power in helping many young Negro aspirants who have tried to break through many closed doors in Hollywood. With money, earned in menial roles, Hattie has put that money to best advantage, owning property and aiding those less fortunate, all of which have made her a credit to her people.

As Beulah, her infectious, hearty laugh and peculiar incidents have earned her a top place among broadcasts "for the family." In just 15 minutes a day she sells her sponsor's soap probably better than any other comedienne of her caliber. And as Hattie McDaniel, she's created for herself, through hard work and persistence, a name among the fabulous, and in her own right.



Busy Lady—

Lillian Randolph, shown above, is certainly versatile and merits the title of one of Hollywood's busiest ladies. Miss Randolph, the original "Madam Queen" of "Amos 'n' Andy," is entering her thirteenth year as "Birdie" on the NBC Gildersleeve show. She appears nightly at Larry Potter's Hollywood Supper Club and is cast in Paramount's forthcoming comedy, "Dear Brat."

Lillian Randolph Signs On Show With Gildersleeve

NEW YORK — (ANP)— Lillian Randolph, who plays "Birdie" the maid on the "Great Gildersleeve" show aired over a national hook-up on Wednesday evenings,, had a chance to display her exceptionally fine voice on this week's program.

A talented singer, Miss Randolph's singing over the radio has been confined in the past to singing at Christmas time on the show. She makes many professional appearances singing ballads, novelty and blues songs, as well as classical numbers.

WERD

Correction

860 ON YOUR DIAL

Rec'd 2-28-50

We offer for your listening pleasure

Atlanta, Ga.

GRAHAM JACKSON SHOW

9:30-10:00 A. M.—Monday thru Friday

2:00- 3:00 P. M.—On Sunday

Soothing strains from the organ. "Pops" to the great classics. Also bits of wisdom, humor and realism.

"LIVING WORDS"

5:00-5:30 P. M.—Sunday

Hymns that have stirred the souls of men; words by which men have lived and died. Thirty minutes to give peace and comfort. Living truths to awaken you mentally.

W
E
R
D

"Dr. William Boyd Edits the News"

1:00-1:15 P. M.—Mon., Wed., Fri.

Comments and analysis of local, national and international events in terms understandable to the man on the street.

"THE HOUR OF ST. FRANCIS"

3:15-3:30 P. M.—Sunday

Filled with wisdom, kindness and love. Dedicated to the living society of men and women who pray to their God for life and help to open their eyes to the truth.

These are only a few of the excellent programs offered by . . .

860 ON YOUR DIAL

WERD

"The Voice of Progress"

860 ON YOUR DIAL

We Will Continue to Grow with GREATER ATLANTA

The First Negro-Owned Station in the U. S.

Radio Ringside

Ethel Waters and Spencer Williams In Top TV Spots

By JOHN M. COOPER
(Distributed by International News Service)

NEW YORK—Look who's singing "Some Enchanted Evening" now—Lauritz Melchior. The famous Metropolitan Opera tenor rendered the famous "Metropolitan Opera basso, Ezio Pinza's number on an NBC broadcast Feb. 6.

Might be a good idea to put "South Pacific" in the Met's repertory after it finishes on Broadway. If it already does.

Ralph Edwards is getting a big buildup for his two-part series on Billie Burke on "This Is Your Life". The frist part was heard on NBC Feb. 1, and the second will be heard a week later.

Walt Disney is reported to have turned down more than a million dollars for the use of some of his well-known motion picture shorts on television. He's said to feel that his first allegiance is to the movie distributors, who might get hurt by television.

WILLIAMS, WATERS SELECTED

A talented colored actor from St. Louis named Spencer Williams is reported to have been picked to play Andy in the television version of Amos 'N Andy.

Another tip says that Ethel Waters will play the part of "Beulah", in the television version of that radio show. It's scheduled to start on ABC-TV next season. Miss Waters is currently appearing on Broadway in "Member Of The Wedding."

The American Heart Association got this year's six million dollar campaign under way Feb 2 with a broadcast featuring Vice President Barkley and a lot of other big brass.

"VEEP" ON ANOTHER PROGRAM

The "Veep" and numerous congressmen, senators, supreme court justices, cabinet members, diplomats and military officers appeared on ABC's "Amateur Hour" from Constitution Hall in Washington.

CBS is supposed to be getting set to "renovate" Don Ameche, if the current negotiations succeed in bringing him over from NBC. According to reports, he'll be turned into a comedian and given a half hour of his own. Ameche is now on Jimmy Durante's program.

Don't miss CBS reporter Ned Calmer's new book, "The Strange Land", to be published soon. It's a top-notch job and is certain to be a best-seller. It's a war novel, and one of the best so far out of World War II.

Etta Moten On Television Show

CHICAGO—(ANP)— Miss Etta Moten noted coloratlo artist of stage, screen, and radio fame, appeared in a guest role on the ABC television "Little Revue" show beamed from Chicago Sunday appearing with her quartet of two numbers. She performed were the Carmencita Romero dancers, who are currently on the headliner at the College Inn in Hotel Sherman.

The first of Miss Moten's numbers was an African chant in which she beat out her own accompaniment while the Carmencita group performed primitive dances about her. In the second number, she cradled a tiny boy in her arms while singing the J. C. Johnson authored "Little Black Boy." The dancers appeared in a group of African dances alone

Recently, Miss Moten appeared over television with Lawrence Winters, doing a duet from "Porgy and Bess." The show was televised in New York and Washington.



Hazel Scott premieres her own show of musical songs this evening over WABD-TV from 7:45 to 8:00 p. m.



Bill Harrington is seen Mondays through Fridays over WPIX-TV at 7:15 p. m. in the musical "Gail and Bill" show.

HAZEL SCOTT has been signed for a sponsored television series—the first member of her race to be sponsored on the Dumont station. . . . One of the changes to be instituted by Rudolf Bing at the Metropolitan Opera will involve an increase in the price of opening-night seats. . . . Time magazine assigned one of its staff to fly to the South African resort where T. S. Eliot is vacationing, and interview him for a cover-story. . . . The Marquess of Milford-Haven has told friends that if they don't know what to buy him for a wedding gift, tickets for "South Pacific" would do nicely.

Hazel Scott Starts TV Show Feb. 24

NEW YORK — Celebrated pianist, Hazel Scott joins the Dumont WABD Video staff as a featured artist, commencing Friday, Feb. 24, and every Friday thereafter from 7:45 to 8 P. M.

The program, which has been sold for twenty-six weeks will be sponsored by Sitroux, Inc., facial tissues manufacturers. The wife of Congressman Powell has appeared in six films and is well known for her night club and theatre appearances. Her unique piano-song stylings made her a favorite with the American forces during the war.

— "FORTIETH IN '50" —

Hazel Scott Heads Own TV Show in NY

NEW YORK—Hazel Scott, wife of Congressman Adam Clayton Powell and an artist who has added world-wide acclaim to her own name because of her piano virtuosity, both on the popular and classic stage, became one of the few members of her race to enter into the commercial TV field as mistress of her own program.

Making her debut in this capacity last Friday through the channels of DuMont's WABD. Mrs. Scott Powell was presented against a backdrop which simulated her own midtown apartment's living room.

An easy-to-watch-and-listen-to program, it was eared and eyed from 7:45 to 8 P. M. A hereafter weekly presentation, the show is being offered to TV viewers by Sitroux Tissues. During the offering the talented artist played four selections which ranged from Bach to boogie woogie.

One of the most outstanding personalities in the world of the spotlight, the famed pianist has won many enthusiastic fans on concert tours, in the movies and on the variety stage. She first came into prominence through her work in the night club field and is best known for her many engagements at Cafe Society Up and Downtown.

ATLANTAN STARS ON TELEVISION FEATURE

Every Wednesday night, a retiring, unassuming Atlanta woman dons sparkling maroon and white attire and steps before the television cameras as one of the stars of the WAGA-TV show, "Perry's Kitchen."

The woman is Miss Bessie Willingham, of 177 Beverly road, known to thousands of Atlanta video fans as 'Messie Bessie."

Miss Willingham was the first Negro to appear on TV in Atlanta. As a matter of fact, she is the first Negro to appear on a television show in the South and one of the first in the nation.

The entire cast of the "Perry's Kitchen" show is composed of Miss Willingham and the star of the sow, A. S. Perry.

Miss Willingham and Perry teach video fans how to prepare various domestic and foreign dishes. Miss Willingham pronounces correctly the intricate foreign dishes, although she has not studied any foreign language, Perry revealed.

ELBERTON NATIVE

"Messie Bessie" is a native of Elberton, Ga., where she attended school. She has been living in Atlanta for approximately eleven years.

She has never had any formal training in cooking, although the sponsors of the show consider her one of the best cooks in the South.

Miss Willingham also teaches in a cooking school which Perry operates in Buckhead. The show is televised from the elaborate kitchen of the school.

When WSB-TV began operating two years ago, the ingenious cook was a star on one of the shows. Miss Willingham and Perry transferred to WAGA-TV after serving for a year on WSB-TV.

DISCOVERED

Miss Willingham has been working for Perry's for four years. Before her unique talent was discovered, she served as a housekeeper.

Although "Messie Bessie" is called upon to do meals for celebrities who visit the Perry household, a maid has been employed to take care of the small chores.

The pleasant, fair-skinned Atlantan has numerous fans who deluge her with telehone calls to ask how to prepare various dishes. Video fans also recognize her and call out on downtown streets: 'Hey, Messie Bessie!"

The show is a solidly established feature on WAGA-TV. It runs for thirty minutes and has an impressive list of sponsors which include one of the largest Atlanta department stores.

Miss Wililngham said cooking "comes natural" to her. She has been cooking since she was seven years old. At that early age, she prepared meals for 15 persons.

Bob Howard Sets Pace In Radio, TV
He's Heard And Seen From Coast To Coast

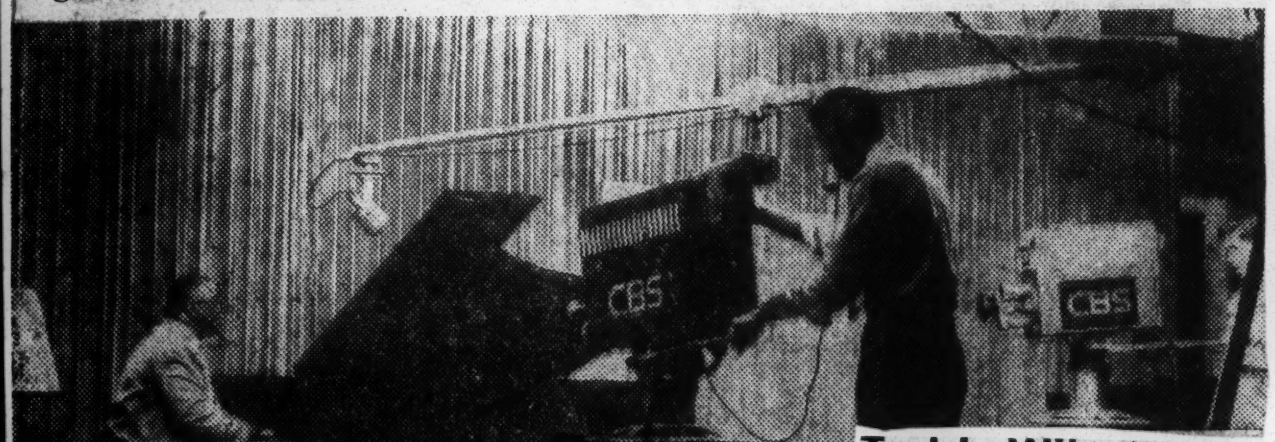
By ARNOLD De MILLE

HERE'S genial Bob Howard, known among radio and television artists as "Mr. Television himself," doing one of his 6:45 (New York time) daily 15 minutes' shows. Bob is the first and longest single TV performer, his program being fully sponsored five days weekly.

It is the only show on TV that needs no rehearsals, has no script—is strictly ad libbed, and channeled from coast to coast with more sponsors than any other TV show on the air.

A few years ago Bob set a record by becoming the first Negro with a sponsored radio program that ran 104 consecutive weeks. His 575 TV performances (when these photos were taken) and 2,502 radio shows in the past three years set a record surpassing a other artists on the airways.

He is also on "Sing It Again," coast to coast radio program, each Saturday night. It goes TV on October 7.



GENERAL VIEW OF THE SHOW (photo just above) which hits at 6:15 from Monday to Friday and is channelled from coast to coast. Bob and his director, Miss Frances Buss, get together in photo at top (right).



Teddy Wilson Joins Benny Goodman's New DuMont Show

NEW YORK —(SNS)— Teddy Wilson, one of the best pianists in the biz today, has joined the new Benny Goodman sextet now being featured on the DuMont television show.

Goodman, who still blows a terrific clarinet, is cutting some new platters for Columbia. Featured on the waxing are Jimmy Ricks, the deep bass member of the Ravens vocal quartet.



CANDID CAMERA SHOTS of Bob Howard catch him in series of typical moods. Left to right, as he starts the show, he is saying "Hello there, this is your king of jive . . . Coming right up after this show is . . . Am I close enough? . . . Let the good times roll."

Ethel Waters Starts New Career In Television

NEW YORK—Success can some times be the worst thing in the world for an actor.

So says Ethel Waters, the indomitable star of vaudeville, stage screen and radio who recently started her TV career with "Beulah" (telecast Tuesdays, 7:30 p. m. EST, over ABC-TV network.) Her role as the kitchen queen "Beulah" marks Miss Waters' debut in her fifth entertainment world medium.

"When you finally get the gold star on the dressing room door, or top line in billing, it's mighty easy to sit back and rest on your laurels," says Miss Waters who has been a towering figure in show business for 33 years.

Miss Waters goes on to say that no actor, no matter how good, enters a new acting medium without some trepidation. "Someimes it's easier to stay out of a new field than to do the study and preparation it takes to go in."

Today, Ethel Waters is one of the busiest figures in the acting profession. She's starring in the Broadway hit "The Member of the Wedding" and has just finished a book "His Eye Is On The Sparrow," currently appearing in a condensed version in the October Ladies' Home Journal.

"Playing both a TV and a broad way part at the same time is tough" says Miss Waters. "All day long I'm Beulah—a happy-go-lucky domestic with a talent for saying clever things. Then two hours after I finish being a kitchen queen, I take on a serious dramatic role in the theater."

Ethel Waters is starting a television career when she might well be content to sit back and rest on her laurels. But she explains it by saying "I like working hard."

Miss Waters' day is a long and arduous one. "Beulah" is being filmed in the Bronze section of New York, and the actors rehearse from 8:30 to 5:30. That means she is up by seven morning, works all day, and spends hour travelling back and forth from Broadway to The Bronx. Then she does six night shows and two matinees at the theater.

To get through the hectic schedule TV has forced upon her, Miss Waters has to maintain a rigid routine to save her health and strength. She always lies down during her luncheon break and before dinner. Sundays she saves for resting—no interviews, phone calls, or questions allowed.

Miss Waters smiled when asked of she sometimes gets mixed up between her video and theater role, but admitted that before each scene she plays she takes a moment to meditate and get herself in the mood.

She explains that all actors are different. Some can just walk on the stage without thinking. Others, like herself, have to "feel the part.

"An actress is never too old to learn," says Miss Waters. "And TV-because it's so much closer and smaller than film work —is sure teaching me things. Besides, I like being "Beulah"—she says such clever things that I keep appropriating her comments for my private life."

Waters TV Hit



Ethel Waters, veteran of vaudeville, stage, screen and radio, has become television star of Beulah-TV show Tuesdays on ABC-TV network.

Walter White's daughter makes TV debut

Jane White, daughter of NAACP executive Walter White, made her television debut as a dramatic actress in Wyllis Cooper's "You Have Been Warned," an original play of interplanetary rockets and a proposed trip to Mars, on CBS-TV's "Stage 13" Wednesday. Miss White, who appeared in "Strange Fruit" on Broadway, has appeared in many radio dramas. Also a singer, she is scheduled to appear on Broadway next fall in "Come What May," starring Nancy Walker.



—Staff Photo

Freeman Gosden Scouts Richmond for a Kingfish to Help Amos 'n' Andy on Television

None of About 40 Potential Kingfishes Interviewed Here Seemed to Fill the Bill

Gosden Leaves City After Failing to Find A Kingfish Here for Amos 'n' Andy TV Show

Freeman Gosden was on his way back to Hollywood yesterday without the Kingfish he hoped so much to find in his old home town.

Worse, he took with him the growing—and disturbing—realization that Freeman Gosden may well be the only Kingfish extant.

The balding 51-year-old master of blackface dialect began his career in Richmond as an amateur entertainer—and, so quickly that it dazzled even Gosden, he was known in almost every American home as Amos, of the Amos 'n' Andy radio show.

Besides his role as Amos, Gosden was soon drawling through the parts of the Kingfish, Lightnin' and a score of other characters—all the delight of radio listeners.

Fascinated by Character

Although he never admitted it publicly, Gosden took closest to his heart the four-flushing, blustering Kingfish. He watched the conniving Kingfish with fascination and roared at his antics as if the Kingfish were some one outside himself.

Early this year Gosden and his partner, Charles Correll (Andy), began casting an all-Negro cast for a televised Amos 'n' Andy show.

Amos and Andy and Lightnin' and the others were easy to find. Actors were procured who looked like Gosden and Correll thought they should look; they talked like they should have talked; and they projected the personalities that Gosden and Correll had created and supplemented in more than 20 years of work.

But, the Kingfish. There Gosden had created better than he knew.

Talent scouts across the country failed to produce a Kingfish, and Gosden turned down applicant after applicant with a sad shake of his head.

50 Interviewed For Role

Finally, Gosden came to Richmond. And one night last week about 50 potential Kingfishes—a veritable school of Kingfishes—gathered at the WRVA Theater for tryouts.

Alone on the bare stage, the original Kingfish went to work. The big-talking old boy had opened a "French dry cleaning works" and he was telling Amos and Andy all about it. Gosden played all the parts and the potential Kingfishes watched enchanted.

"What does I know about it?" the original Kingfish bellowed, waving his arms at the incredulous Andy, "What does I know about it? Here's what I knows about it. I studied at the Energine Academy of Paris, France. Hey, you Frenchmen out there, Pierre, Gendarme, get busy on them suits."

"There aren't any Frenchmen out there," Gosden explained. "The Kingfish is just conning his friends. But, fellows, that's the Kingfish."

The aspiring Kingfishes were sent into the lobby, and then, one by one, they came to the bare stage to face Gosden. He gave each a script, and each did his best to be the Kingfish.

Often the Kingfishes would blurt out only a few words before Gosden would say, "Son you're nowhere near it. I'm sorry, son, but you could never be the Kingfish—not with training and practice and luck."

"Don't Have the Feeling"

They all tried hard, but they all got virtually the same appraisal from Gosden: "Son, you just don't have the feeling for the Kingfish."

After two hours Gosden had thanked the last potential Kingfish for his trouble. He hadn't found a Kingfish.

"We just won't get the old guy this way, I guess," Gosden said, shaking his head sadly. "I suppose we'll have to look for a professional until we find one."

Gosden smoked silently for a moment then said, "I guess there's one to find."

In any case, the Kingfish, who for 20 years had stuck his nose into Amos and Andy's business and fouled it up repeatedly, was at it again.

He had succeeded in stopping all progress on a network television show this time.

Gosden's last pause in Richmond was on a street corner where he listened to the washboard music and singing of four little Negro boys.

"Maybe one of y'all little boys will grow up to be a Kingfish," Gosden said.

"Now ain't dat sumpin'", Amos said from somewhere.

WITH RADIO

Turning the dials - we'd like to suggest Graham Jackson's Saturday morning (9:30) appreciation hour for kids on WERD. Jackson is a regular morning feature for the same station, same time, daily - 2 p. m. on Sunday...First Piano Quartet, WSB, 6:30 Saturday, is a good way to ease your nerves after the football games.

For pure foolishness try My Friend Irma, Monday nights, 10 p. m., WAGA. Nothing like an emnty-headed dame to make

In TV last week - Mrs. Eleanor Roosevelt talked with Dr. Ralph Bunche concerning UN and his appointment to Harvard professorship...TV THIS WEEK - Try Pulitzer Palyhouse, 9 p. m. Friday (WSB-TV) when Ruth Hussey does "The Magnificent Ambersons." Good drama is always on tap for Armchair Playhouse - Sundays - same spot. For the Ladies Perry's Kitchen, WAGA-TV, gives cooking hints and shows Messie Bessie as chief assistant to Chef Perry.

rangements of both old and new favorites...

Speaking of quartets — the catchy commercial used on Faye Emerson's thrice weekly TV show, Fifteen with Faye, is sung by the Golden Gate Boys, who did a personal appearance last week to show just how the thing was developed—WAGA-TV, 7:45 p. m. Versatile Varieties (Sunday, 2:30, WSB-TV) is also liberal with Negro artists. Give a watch and see for yourself...

TV-RADIO NEWS

Negro Artists Get Big Break In Television

WHATEVER ILL EFFECTS television might have on attendance figures for movies, sporting events or what have you, it is generally conceded that the medium has opened the doors to Negro artists —those with talent—something on the ball, have been given a chance to be seen by a huge and discerning audience.

Typical of the new artists getting a break is the Billy Williams Quartet, a regular feature on "Your Show of Shows," featuring Sid Ceasar and Imogene Coca (Saturday night-WSB-TV 8 p. m.). Williams, possessor of a lovely tenor voice, blends his efforts with quartet members to give out unusual ar-

you chuckle....More foolishness of course comes with the Beulah Show, nightly at seven, same station.

Downbeat Record Club, WBGE, 1 p. m. gives latest musical recordings....Around New York Town, a Liberty Broadcasting System show over WATL, Friday a. m. - 10:15, keeps you abreast of what's happening up Manhattan way.. Zenas Sears and Diggin' Discs at WGST nightly, 10:15, is more in the way of music.

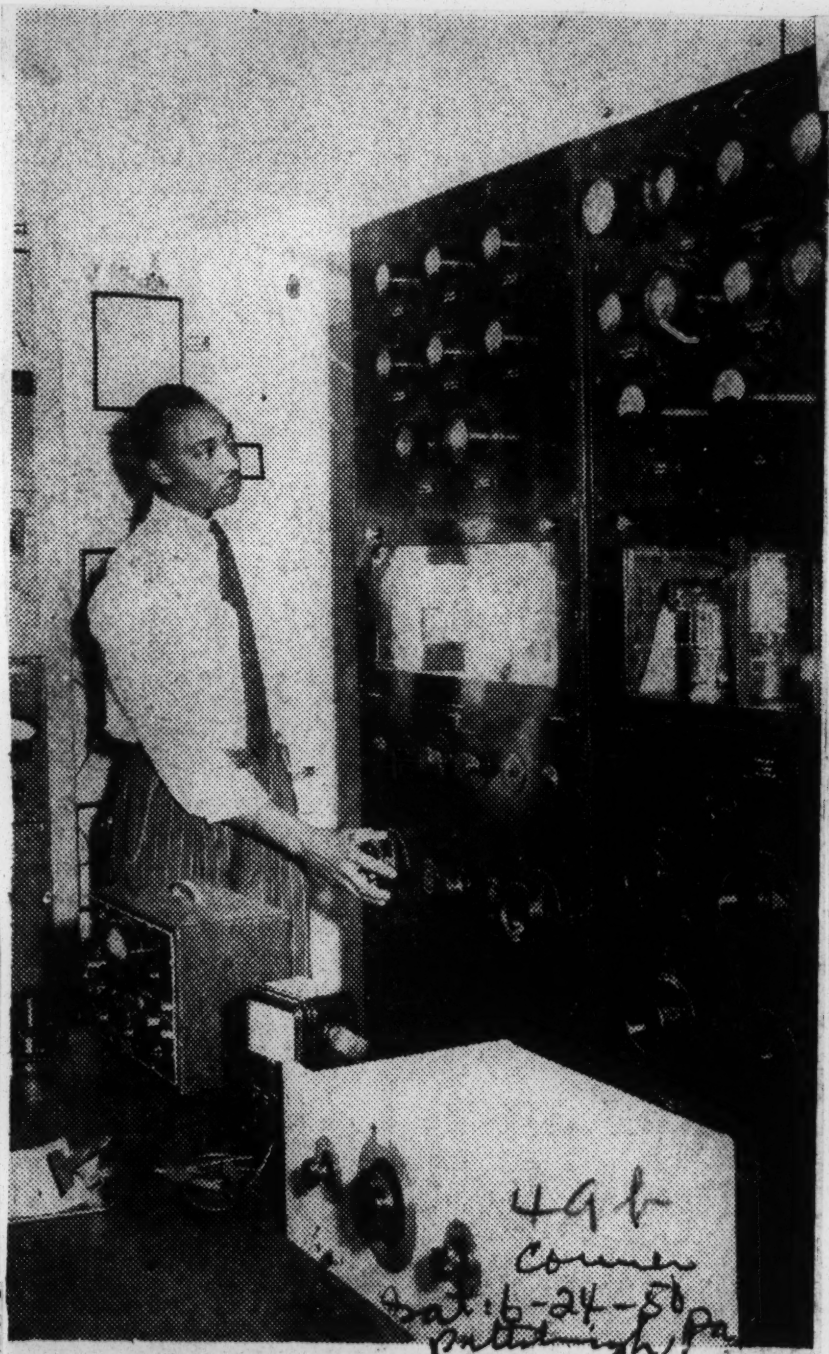
Negro Broadcasters On South's Radio Cause No Alarm

Without benefit of gunfire or bloodshed a minor revolution is taking place in the south via the airwaves, reports OUR WORLD magazine in the February issue. From morning until night Negro voices are broadcasting commercials, news programs and disc jockey sessions because southern radio station operators suddenly discovered that there's gold in them thar voices."

Coming out of it all is a new era in better racial understanding, the article "Radio Revolt in the South" states. Many civic leaders below the Mason Dixon line are of the opinion that Negroes on the air are doing more to lower the barrier of jim-crow and prejudice than "hundreds of orators from way up north."

Visiting Birmingham, Memphis and Atlanta, writer Major Robinson in company with photographer Dick Saunders, reports that Negro listeners have even shown a tendency to purchase certain products in greater quantity when thep sponsor Negro programs. And surveys conducted revealed, also, that ninety percent of radio listeners in colored communities tuned in on stations that featured race staff personnel.

In Atlanta, station WERD, the first ever owned by a Negro in the country since opening last October, has been completely sold out to time buyers. One large department store there that had never catered to Negro women shoppers suddenly learned that they spent over $120 million yearly, bought time on WERD and promptly built rest lounges and lunchroom facilities to accomodate them. Though WDIA in Memphis and WEDR in Birmingham are white-owned, they nevertheless are largely staffed by young Negro men and women striving to demonstrate their ability.



TRAIL BLAZER—Homer Hardy, graduate of Midway Television Institute of Georgia, works at the transmitter tower of radio Station WERD as assistant engineer. Many of the school's graduates are now employed as radio and television technicians.—Kelly Photo.

Negro Station Has Anniversary

America's first and only Negro-owned radio station celebrates its first anniversary Tuesday.

The station, WERD, was purchased last Fall by J. B. Blayton, Sr., Georgia's only Negro certified public accountant.

Among those who will congratulate the station, by transcription, during its Graham Jackson show between 9 a. m. and 10 a. m., will be Gov. Talmadge, Mayor Hartsfield, Editor Ralph McGill and Editor Wright Bryan.

Leaders To Hail WERD Today On First Anniversary Here

Prominent national, state and local figures will pay tribute today to WERD, the nation's first and only Negro-owned and managed radio station, which is celebrating its first anniversary.

Governor Herman Talmadge and Mayor William B. Hartsfield will lead the parade of prominent officials who will give congratulatory messages over the station today.

Throughout the day messages will be heard from Ralph McGill, editor of the Atlanta Constitution; Wright Bryan, editor of the Atlanta Journal; Dr. Rufus Clement, president of Atlanta University; Dr. Benjamin E. Mays, president of Morehouse College and other leaders prominent in civic, educational and business affairs of the city and state.

When the station went on the air one year ago today at 6:45 a. m. J. B. Blayton, Sr., the owner, was the first person to take the air waves with a statement of the purposes and policy of the station.

One year later, Blayton, prominent accountant, attorney and businessman, released this statement to the reporter:

"The station appreciates the very fine cooperation that the entire community has afforded it since we went on the air last October third. The community has shown that there is a place for this communication medium. Advertisers have been most generous in their cooperation.

"It is felt, of course, that this is for the reason that they (the advertisers) believe that the shortest way to the hearts and ears of the Negro community is thorugh its press and radio. The station has adopted and expects to maintain a policy of support for all worthwhile projects undertaken in this community regardless of the economic and social level of their sponsors."

Blayton pointed out that he entered the radio field because he already owned Midway Television Institute and there was an acute problem of placing graduates of the school. He added:

"It was also a wonderful opportunity to afford an otherwise denied segment of the population an air wave voice."

Now, at the end of its first year of operation, the "good WERD" station has a well-rounded staff and a variety of programs, under the direction of a well-trained business and program department. The station also has the city's second largest listening audience in the morning.

J. B. Blayton, Jr., B. S., M. B. A., is manager of the station and A. Kenneth Kinght is program director. William F. Kennedy is the chief engineer.

Regular staff members are Robert Brisendine, Jack Gibson, Raphael McIver, Johnny Martin, Dave Bondu, Miss Audrey Dantley and Mrs. Malinda King O'Neal. Dr. William Boyd, Mrs. Gladys Powell, Graham Jackson, James Patrick, Count Benson and Mrs. Alice Holmes Washington are featured artists.

Lemuel Wells, Mrs. Helen Caruthers, Albert Saddler, Clayton J. Cosse and James Lyman are members of the management and commercial department and David Williams, William H. Loudermilk, James V. Carter, Jr., and Homer Hardy are members of the engineering department.

The board of directors is composed of J. B. Blayton, Sr., Mrs. J. B. Blayton, Sr., J. B. Blayton, Jr., and Attorney Doris A. Blayton.

One Year In Atlanta

The Atlanta Daily World is happy to add its voice to the chorus of Atlantans who are today extending felicitations to Radio Station WERD, its management and owners upon its achievement in reaching and observing its first anniversary. The station, said to be the first to be owned and operated by Negroes, started in Atlanta one year ago under the leadership of J. B. Blayton, Sr. and has captured the imagination and popular support of the radio listening public until today it enjoys the distinction of having the second largest listening audience in the entire city's morning radio broadcasting stations.

Leading national, state and local citizens, high in the field of education, business, and the church will pause during the day to pay tribute to the leadership the station has given to Atlanta during the year. To most Atlantans it will be difficult for them to imagine that they have only known and enjoyed the station but a year. We have come to think about the "Good WERD" station as an indispensable part of our listening pleasure.

In addition to its influence upon our community in general, the station renders a distinct service in affording employment in a new field for Negroes, providing outlet for their talents hitherto closed to us. We congratulate the station and wish for it many more years of fruitful service to the people of Atlanta.

WERD HAS ANNIVERSARY

The colored radio station, WERD celebrated its first anniversary, Oct. 3. It is located on Auburn Avenue and is owned by J. B. Blayton Sr., Georgia's only Negro certified public accountant. Scheduled to speak over the radio during the day were: Ralph McGill, editor of the Constitution; Wright Bryan, editor of the Atlanta Journal; Gov. Herman Talmadge; Mayor William B. Hartsfield, Dr. B. E. Mays, president of Morehouse College; President Rufus Clement of Atlanta University; Atty. A. T. Walden, Warren Coleman of the YMCA, and many other civic leaders.

J. B. Blayton Jr., B.S., M.B., is manager of the station and A. Kenneth Knight is program director. William F. Kennedy is the chief engineer. Regular staff members are Robert Brisendine, Jack Gibson, Raphael McIver, Johnny Martin, Dave Bonder, Miss Audrey Dantley and Mrs. Malinda King O'Neal, Dr. William Boyd, Mrs. Gladys Powell, Graham Jackson, James Patrick, Count Benson, and Mrs. Alice H. Washington are featured artists.

Lemuel Wells, Mrs. Helen Caruthers, Albert Wells, Albert Sadler, Clayton J. Cosse and James Lyman are members of the management and commercial department and David Williams, William H. Loidermilk, James Carter Jr.. and Homer Hardy are members of the Engineering Department. The board of directors is composed of J. B. Blayton Sr., J. B. Blayton Jr., and Atty. Doris A. Blayton.



THE MOUTHPIECE of New Orleans is radio station WMRY, completely manned and staffed by Negroes. Here are the station's five announcers, who handle the daily programs from sunup to sunset. In addition to the announcers the station also employs Negro technicians and office help exclusively, making it entirely Negro operated. Announcers are, left to right (top) Ernie "The Whip" Bringier; Malcolm "Old Smoothly" La Place; Tex "Mr. Cool" Stevens. Bottom row: Bob Parker, Theresa Fay and Norman Dunlap.



Air Lane Story Isn't Just Hot Air

Back in January, 1950, a new station went on the air in New Orleans. It was the ninth radio station in the Crescent City. With studios in the Vieux Carre, famous French quarter of the city, the new station — WMRY — started immediately to build its reputation as an outlet with few commercials and good music.

This was very fine, but it had one drawback. The drawback was that hardly anyone tuned in on the station, located at the 600 spot on the dial. The one bright spot that the Southland Broadcasting Company saw was a program called "Tan Town Club," which featured Ernie "The Whip" Bringier, a Negro disc jockey who was attracting many listeners daily.

When Mort Silverman, a radio veteran of more than 15 years in the business, took over the station's managerial duties in April, it became obvious with the station's success with the one program that the original plans of the WMRY owners were sound and that the station could find its place in the community.

On Sunday, May 28, the station dedicated new studios and offices in the Louisiana Life Insurance Building, top flight Negro-owned building in the city. The dedication was marked by a four-hour broadcast from a special platform outside the building, which featured bands, spiritual singers, city and state dignitaries and other entertainment.

These outdoor exercises were attended by several thousand persons and were heard by countless thousands in the unseen audience Station WMRY was an immediate hit with Negroes in New Orleans and was bombarded with congratulatory messages and letters. Advertisers clamored to use the station facilities to reach the Negro market, which previously had received but a small amount of radio attention.

In addition to Ernest Bringier, who now does several disc jockey shows and is much sought after by advertisers, program personnel includes Theresa Foy, Norman Dunlap, Bob Parker, Malcolm LaPlace and George Stephens.

Theresa Foy is featured daily as "The Sepia Homemaker." Norman Dunlap handles programs of spiritual nature and is fast becoming a matinee idol with his rich singing of ballads on his daily disc show, "The Norman Dunlap Show." Bob Parker, a well known theatre and nite club entertainer, demonstrates his showmanship on "Bob's Ballroom" and other features.

Malcolm LaPlace is news and sports director and demonstrates his versatility by doing a smooth emcee job each morning on "Malcolm's Corner." George "Tex" Stephens takes to the Airlanes as "Mr. Cool" and is featured twice daily with his groovy platter shows..

With many programs of public interest already in operation and other shows in the planning stage, WMRY has already demonstrated its tremendous value as a medium of service, information and entertainment for the vast Negro audience in the area. Daily fifteen minute programs have been donated by the station to the interdenominational ministerial alliance for use by the member ministers and time for an hour broadcast from member churches is also given each Sunday. All charitable organizations are given free time as requested, and special Catholic programs are regular features. Health programs, Quiz broadcasts, spelling bees, forums, talent shows, college workshop broadcasts and children's programs all have a place on the station's ambitious schedule. During the recent hurricane threat, special broadcasts from the New Orleans city hall further demonstrated the station's value to the Negro community which it is successfully striving to serve.

Of particular interest during the fall season will be broadcasts of both Xavier and Dillard university football games which will be described direct from the field by sports director, Malcolm LaPlace. Headed by Mort Silverman, general manager, and Russell E. Offhaus, assistant manager, WMRY is well on its way to becoming one of the busiest, most successful radio stations in New Orleans, holding larger audiences than most of the city's stations.



THE INTERNATIONALLY famous Deep River Boys are shown here with singing star Yvette and orchestra leader Buddy Clarke at the Queen Mary Road Veterans Hospital in Montreal, where the entertainers put on a show for the hospitalized war veterans. The "Deeps" were appearing at the time at Montreal's Tic-Toc Club, where they broke all attendance records.

Norfolk's Golden Crown Quartet Becomes Recording Favorites



Norfolk's Golden Crown Quartet boasts of being the first local singing group to appear over the air regularly 25 years ago and also of being the first to make recording with a large firm. Making up the group, reading from left are: M. E. Bennett, second base and assistant manager; Lloyd Benson, first bass; Wilton Bunn, first tenor; Wilson Taylor, second tenor; and McKinley Holly, first tenor.

Golden Crown Quartet Is Norfolk's Pioneer Radio and Recording Group

(EDITOR'S NOTE: The following article is the fourth in a series on outstanding musical groups in this vicinity.)

By MARTHA HURSEY

NORFOLK—Not satisfied with being the first local quartet to begin broadcasting 25 years ago, last year the Golden Crown Quartet came up with another first.

In February, 1949, when they signed to make records for Aladdin Company, they became the first in their area to transcribe with a leading firm.

According to M. E. Bennett, first tenor and assistant manager, the quartet now makes four trips a year to New York especially to make recordings. Their most popular records have been "Glory, Hallelujah", "I Must See Jesus" and "A Soldiers' Plea".

For the past four years they have been broadcasting each Sunday at 9:30 a.m. over WSAP. Prior to the present radio series they appeared weekly over WGH in Newport News for seven years.

* * *

DURING THEIR EARLY broadcasts they used to appear with the Rev. J. Albert Handy, Mr. Bennett said.

Making up the group are Mr. Bennett, Lloyd Benson, first bass; Wilton Bunn, first tenor; Wilson Taylor, second tenor; and McKinley Holly, first tenor.

From 1925 when he first joined the group until last year, Mr. Bennett served as manager in addition to his singing. This dual responsibility became too much and last year John L. Branch was added to the group as manager. Mr. Bennett is assistant.

* * *

THE QUARTET WAS organized in 1919 at St. Mark Christian Church, Berkley, by William White, a deacon.

Although recordings and radio programs have their advantages, the men said they preferred to sing before an audience. "It's much easier singing before people, the first tenor remarked." And you can readily tell if your song is going over well or not.

Making records is the hardest of all, they explained, because of the timing since a recording is supposed to last three and a half minutes, they noted. If the song is over before that time, the recording has to be made again. The same is true if they haven't finished a song when the record is full.

* * *

BUT RECORDINGS HAVE definitely helped their popularity, they believe. "People have heard our records and welcome a chance to see us in person," Mr. Bennett pointed out. And they are anxious to hear them sing the same songs in person, he said.

Modern Gospel songs as arranged by Thomas Dorsey and the Monroe Music House are the quartet's favorites. "Little Wooden Church on the Hill" and "Lord Jesus" are among the most popular.

In constant demand for personal appearances, this week the group closed a series of engagements in Virginia and North Carolina with the Fairfield Four, of Nashville, Tenn.

* * *

THEY ALSO APPEAR regularly in Maryland and New York City. A large number of their New York audiences is comprised of former Virginians and North Carolinians who had become familiar with the group before going North, they related.

To make these frequent trips the quartet has purchased two cars, used only for official business. A lighter car is used for short trips and a more expensive heavier car, for the longer ones.

Although one of its members was called to active duty, the Golden Crowns kept together during the war. Wilton Bunn, first tenor, was inducted into the Coast Guards. However, his basic training was taken at Bainbridge, Md. and the remainder of his enlistment was spent in Portsmouth.

used in case one had to work, or couldn't sing on a particular night.

Concerning the personal life of the men it was learned that all except one, are members of church choirs. Two are Methodists, two are Baptists, and one is a Congregational Christian.

quartet, three of the men still live on the Southside. Mr. Bunn, however, lives in Portsmouth, and Mr. Holly, in Norfolk. All are regularly employed, two as truck drivers, one as an elevator operator, one with the Gary Steel Company, and the other at the Naval Air Station.

Hattie McDaniel gives super-colossal party for 'Rochester'

BY MINNIE LOMAX

It could have been a movie, set, all ready for the director to shout "Shoot." The glamour, the lavishness, the gayiety, the trappings were all there as you've seen them on the screen. It was no movie set, however, but the next thing to it, a supercolossal party staged by a star for a star.

When Hattie McDaniel bade 250 people to a bon voyage soiree Saturday for the Eddie "Rochester" Andersons, who are leaving for Europe, she spared no pains. Her spacious home teemed with guests for the cinema world radio and the studio, the majority of the cast of her own "Beulah Show" being present. At every step, indoors & out, there was something interesting whether in the furnishings or refreshments, the decorations or guests, through the large, cool rooms guests strolled, stopping at one place to hear a blues singer, at another to quench their thirst, and at midnight to partake of a feast that rivalled Belzhassar's. Outside, notables lingered about the lawns with their arrangements of lovely flowers, benches for resting, the fireplace where logs burned brightly, and a playroom where a jukebox pounded out syncopated strains for dancers and a huge bar dispensed libations. On a small table in the livingroom stood an enormous cake, emblazoned with "Bon Voyage" to the Andersons, who leave with Jack Benny for London in June and will be in Europe six weeks. On returning to this country they will motor around until the show opens again in September.

Among those attending Miss McDaniel's colorful affair were: Mr. and Mrs. Herman Bruce, Sister and brother-in-law of Mrs. Anderson, Mr. and Mrs. Willie Covan, Hilliard Marks, producer of Jack Benny show; Tom McKnight, producer of the "Beulah show," and his wife, Lorene Tuttle, the actress; and local "lights" Messrs. and Mmes. Walter Gordon, Celestus King, Horace Clarke, Wm. Watkins, also Rev. and Mrs. George Garner and daughter, Dr. C. A. Hill, Miss Mildred Blount, Mr. and Mrs. S. R. McDaniel, brother and sister-in-law of Hattie, Frederick O'Neil the actor, Mesdames Allen Woodard III and Freita Shaw, and attorneys Thomas G, Newsome and Thomas L. Berkley, of Berkeley.

Assisting Miss McDaniel were her secretary, Mrs. Ruby Goodwin, and the following close friends of Mrs Eddie Anderson: Mesdames Olivia Green, Mildred Bruce, Laura Slayton, Marion Gordon, Florence Covan, Ramella Bagnerise, and Nancy Skillman.

Beulah Never Missed Show

HOLLYWOOD — Hattie McDaniel, star of the Beulah show, has set an enviable record in radio. When the show goes off the air for its seven weeks vacation this summer, the Academy Award winner will have chalked up a record of three years on the air without missing a single broadcast, and the honor of becoming the first colored actress to star in her own show.

The Beulah show, which goes off the air on June 30, will return for its five-day-a-week schedule on Aug. 21.



HATTIE McDANIEL

'Beulah' Show Reopens

Hattie Going Into Her 3rd Year on Show

"Beulah," that warm-hearted domestic whose epigrams on marriage and poundage have made her one of America's most lovable and laughable comedy characters, returns to CBS, five evenings a week, beginning Monday, Aug. 28 following a Summer rest (CBS Mon. thru Fri., 7:00-7:15 PM; EDT. From Hollywood.)

Academy Award Winner Hattie McDaniel stars as the well-rounded kitchen queen, a role she has filled since the current five-a-week series began in November, 194

Good Cast

Beulah's devoted employers, Mr. and Mrs. Henderson, are played by Hugh Studebaker and Mary Jane Croft. Ernest Whitman is Beulah's hard-to-rope boy friend, Bill, and Ruby Dandridge plays Oriole. Henry Blair is heard as Donnie Henderson.

The new season's opening broadcast finds the Henderson household in an uproar over the simultaneous arrival of relatives, Donnie's young friends and a vacation acquaintance of Beulah's.

Tom McKnight produces. Music is by Gordon Kibbee. Marvin Miller is the announcer.



Associated Press Wirephoto

Character actress Hattie McDaniel sheds a tear just after she shed her husband yesterday in Los Angeles. She won a default divorce decree from Larry Williams, interior decorator whom she wed in 1949. She testified he moved out after a good deal of "arguing and fussing."

Beloved Star Wipes Away The Tears

Journal and Guide Dat- 12-16-50 Norfolk, Va.



491

Hattie McDaniel, top ranking character actress of screen and radio, was busy this week wiping away real tears which followed the dissolution of her marriage of little more than a year in a Los Angeles divorce court.

Tears Greet Radio Star's L. A. Decree

Hattie McDaniel's Marriage Of Year Ends In Divorce

Journal and Guide

Special to the Journal and Guide

LOS ANGELES — Hattie McDaniel, whose serio-comic portrayal of "Beulah" on the radio show of the same name has kept millions of radio listeners alternating between laughter and tears as she fought to retain the love of her "Bill," shed real tears last week as a divorce decree ended her marriage of little more than a year to Larry Williams, a Los Angeles interior director.

Norfolk, Va.

Miss McDaniel, who has been near the top among Negro screen and radio entertainers for nearly two decades, broke down in tears during the divorce proceedings as she testified that her husband, whom she married in Yuma, Arizona, in June of 1949, tried to create dissention among members of the cast of her show, which is heard daily except Sunday over CBS, and had otherwise interfered with her work.

As a result, she testified, she had been compelled to leave him in October of the year of their marriage.

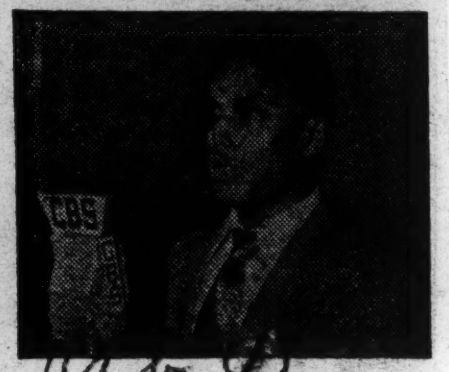
* * *

TEARFULLY, the character actress declared: "I haven't got over it yet. I got so I couldn't sleep. I couldn't concentrate on my lines."

Often under fire from groups that advocated more complimentary roles for Negro actors and actresses because of her acceptance of domestic, "Mammy" and other roles dubbed "stereotypes," Miss McDaniel climbed to the top in her own way, winning one of the movie industry's coveted "Oscars" for her supporting performance in "Gone With the Wind."

Sharply criticized by the same groups at the start of her "Beulah" show the actress continued to make up her own mind and built the show into one of the most popular of its type now on the air.

Singing Sensation



JESSE OWENS

Akron, Ohio, baritone, Jesse Owens who appeared with the Horace Heidt show at KRNT Radio theater Thursday night, graduated recently from high school as an honor student.

Radio's newest singing sensation, the 18 year-old youth has won several first prizes on the CBS' Horace Heidt Original Youth Opportunity program sponsored by Phillip Morris.

Competing last Sunday night on the program which was held in Springfield, Ill., he won first prize, by four points, and will compete on Sunday night, March 19 in the $750 quarter finals which will be held in Minneapolis, Minn. If he is victorious, he will sing in the $5,000 grand finale.

The Heidt show, on which a number of Negro youths have won their first chance for stardom, is heard Sunday nights over the entire CBS network.

BILL LADD'S *ALMANAC*

Tobe Howard Did a Swell Polio Show

49 b (2)

OUR friend, Tobe Howard, who is a disk jockey on "The Midnight Son" show on WGRC, led us into an interesting evening last Saturday.

Tobe suggested that we attend the WGRC radio appreciation night at Beecher Terrace Auditorium on which the various Gospel singing groups from the WGRC schedule were going to sing for the benefit of March of Dimes.

Courier Journal

The affair turned out to be two hours of music and some of it as beautiful as any we have ever been privileged to hear.

Take, for instance, the "Temple Choirliers," a group of some 30 singers from the Seventh Day Adventist Temple on Magazine St., directed by the Rev. E. T. Mimms. This group did a trio of spirituals and in my book they have news for the "Wings Over Jordan" outfit of national renown.

2-9-50

Mrs. Cleo Winston did a soprano solo with the chorus in the background which reminded us of Valaida Snow. We'll settle for an evening of them in concert, any night!

The Anderson Singers, with Mrs. Thelma Robinson doing a solo, was another mighty fine group. Not to mention the Sons of Zion, exponents of rhythm. May we state here that it is a good thing the rafters are steady at the auditorium! For a time we worried.

The Golden Queens, with some unusual arrangements, and the House of Mercy Singers were on the show. The House of Mercy singers didn't have much of a chance because they opened before the speaker system got itself organized.

Tobe thanked us for coming.

We owe Tobe a vote of thanks for inviting us. Can we come back somtime?

A LOUISVILLE DOCTOR is going around offering instructions in a memory course. He feels that he could get into that "You are Mr. Simms of Seattle" business if he could just remember the first name.

At least some people think he has a terrific memory.

He bases this on a letter he received the other day from a veteran.

The veteran wishes the doctor to recall the day that the then soldier went on sick call, received some pills and was sent back to his company. On his way another doctor collared him and sent him to the base hospital.

All he wants the doctor to do is to remember the particulars of that case, recall the names of the doctors and nurses on the post and furnish him proof of the illness which he can use to establish some government claims.

What would make it an even more difficult feat is that it all happened in the spring of 1918 at Camp Shelby, Mississippi.

Our doctor is scratching his head for an answer, many parties having answered sick call that spring!



Tobe Howard



Knoxville Station Adds Second Tan Disc Jockey

Afro American 4 b (2)

Stat. 9-2-50

KNOXVILLE, Tenn. — Jefferson P. Owens, of 511 Ben Hur Ave., recently became the second tan disc jockey in the city on Station WKGN, the Mutual Broadcasting Company's outlet here.

"Jeff Owens and his Midnight Caravan," as his listeners know him, is on the air waves from 11:05 p.m. until 11:55 p.m. each Thursday evening, sponsored by a number of business establishments.

The show features blues, boogie and spiritual tunes by requst. Also a local talented personality is interviewed and given a chance to perform.

Native of Texas

Mr. Owens is a native of Houston, Texas. He came to Knoxville eight years ago to take a Field Scout executive post with the Great Smoky Mountain Council, Boy Scouts of American, a position he still holds.

He was chosen Knoxville "Young Man" of the year in 1946. Wide-spread recognition was given at this time even to the appearance in Ripley's Believe It or Not. Owens is also an amateur photographer, a motion picture operator and editor of a church paper.

He is married to the former Addie LeRoy of Houston. They have one daughter, Sharyn LeRoy.

St. Louis' Newest Disc Jockey... A Lady... Wows 'Em On Air Lanes

Defender Sat. 4-8-50 Chicago, Ill.

By JUANITA MARTIN
(St. Louis Correspondent)

ST. LOUIS — Discovered by chance, Jean Samuels, one of the few women of her race connected with a broadcasting station, is rapidly becoming one of the most popular disc jockeys in America. 49 (5)



Wm. Ware

Her Rhythm in Blue show over KSTL daily at 2:00 and 5:00 p. m. is receiving an unusual response from radio listeners in St. Louis and surrounding territory.

Pressed into action at the microphone recently when the regular announcer, Wiley Price, was rushed to the hospital for an emergency appendectomy, Mrs. Samuels has won the praise not only of thousands of listeners, but officials of the station as well.

She became interested in radio when she learned that Station KSTL was going to hire a disc jockey of her race. She applied for work in the sales department and still holds that position.

The new radio 'find' is a native of Memphis and a product of the public schools and Le Moyne College of that city. She is active in civic work and member of the First Baptist church in St. Louis.

One of her strongest sponsors is William Ware, president of KSTL, who began his radio career at his native home, Austin, Texas, 20 years ago. Working at his profession in various key cities he became interested in minority group programs.



JEAN SAMUELS

...ero citizer

Radio And Television—

Town Meeting Program Marks 15th Birthday

WSGN—Tonight from 10:30 to 11:30, WSGN will present a special program on the eve of the anniversary of America's Town Meeting. The program will be entitled "America's Town Meeting, 1935-1950." The full hour documentary history will trace the program during its 15 years of broadcasting. George V. Denny will be narrator. Voices of statesmen, scientists and world leaders will be heard on the anniversary documentary.

WSGN, WSGN-FM and WAFM will air the play-by-play action between the Birmingham Barons and the Chattanooga Lookouts tonight, direct from Rickwood Field, at 7:30. Bill Ward will handle the description.

* * *

WAPI-CBS' "Winner Take All" will resume today at 2:30 p.m. Bill Cullen as master of ceremonies.... "Hollywood Star Playhouse" at 7 features Evelyn Keyes. . . . "Radio Theater" at 8 features Joan Fontaine and Dana Andrews in "Night Song."

* * *

WTNB—A preview of the Indianapolis Speedway motor classic tonight at 7:30 highlight a big day for sports lovers. Featured will be Wilbur Shaw, who has won three times. Tomorrow at 9:45 Mutual will begin broadcast of the race.... The second game of a doubleheader between the New York Yankees and Boston Red Sox will be broadcast around 2:30.

* * *

WBRC-TV's "Tele-Theater," dramatic presentation at 7 offers "Welcome Jeremiah" starring John McQuade and Mercer McLeod. . . . And for television mystery fans there's "Plainclothes Man" at 7:30. Ken Lynch is in the title role. . . . Frank Sinatra, back from Spain, will be in his regular spot on "Light Up Time" with Dorothy Kirsten at 6. . . . Music You Love at 11:30 a.m. offers Guest Soloist Pedro Vargas tomorrow.

* * *

WAFM-TV — Ventriloquist Paul Winchell and his dummy Jerry Mahoney star in Parade of Stars tonight 7:45. The stars in this array will gear their song and comedy to both children and adults, though it will be slanted primarily for the youngsters. . . . "Tunnel of Flame" is the title of chapter two of "The Lost City" series presented Monday at 8 p.m. This is the story of a jungle expedition and the science wonders of the 21st century. . . . "The Drunkard" at 7:25 p.m. a witty farce taken off the old fashion melodrama, narrated by Ben Grauer.

Special Furlough Also Granted GI

'Command Performance' at Ft. Meyer Sunday

VIENNA, Austria — The Horace Heidt-Philip Morris Youth Opportunity Program paid off behind the iron curtain here Sunday night to Emil Dyson, baritone.

Dyson, a Louisiana-born GI, stationed at Frankfort, Germany, won his third consecutive contest, a cash prize of $250 and a special furlough to return to America with the Heidt show for a "Command Performance" at Fort Meyer, Va., Army base this Sunday night.

The baritone, described by Heidt as "one of our finest singers we are going to have over there Stateside," won by three points over his nearest rival, Mrs. Lee Ascanath, soprano, formerly of Baltimore, and three other contestants.

Two Corps and a Stiff

Included were the Two Corps and a Stiff, two corporals and a sergeant; James Gordon Stewart, clarinetist, and Cpl. Bobby Black of Gastonia, N.C.

Dyson captured the GI crowd with his superb rendition of "Blue Moon." He previously won singing "Sweet Lorraine" and "Don't Blame Me."

This performance concluded Heidt's Sunday night broadcasts on his triumphant tour of GI bases. He is expected to reach Washington, D.C.,'s airport on the afternoon of May 12 on a flight from Burtonwood, England.

For 5,000 Soldiers

His next broadcast will take place from Fort Meyer on Sunday over CBS with contestants from the Army, Navy, Marine Corps, Coast Guard, SPAR, WAC and WAVE in the Eastern U.S. area competing against Dyson.

The Fort Meyer audience will include 5,000 GI's and a number of top government civil and military officials who are to be guests of Maj. Gen. Thomas W. Herren, commanding general of the Military District of Washington.

If he continues his successes, Dyson will compete with Jesse Owens, Akron, Ohio, baritone, and others in the grand finals for a cash prize of $5,000 later this year.

Talent traveling with the troupe from America includes: Jesse Owens, Russ Budd, Wayne and Gilbert Shepard, Rudy Vargo, Lee Jenner, The Pepperettes, Ralph Sigwall, Pierce Knox, Jerry Singer, Don McAlvain, Bea Jay, Richard Malari, Al Hirt and the Heidt chorus and orchestra of 12 pieces.

Reaches Quarter-Finals

GI Baritone Shoots For Heidt's Finale

NEW YORK—Corp. Emile Dyson, baritone, stationed in Frankfort, Germany, tries for the $750 quarter-final prize and a chance at the $5,000 grand final jackpot Sunday night, June 18, on the Horace Heidt-Philip Morris CBS broadcast from Fresno, Calif.

Dyson, who hails from Bogalusa and New Orleans, Louisiana, and whose mother, Mrs. Ida Sutton, lives at 425 Gates Avenue, Brooklyn, has been granted a special leave of absence by the Army to compete in the quarter-finals of the Heidt program.

He must report for overseas duty again on June 23.

TO REPEAT FAVORITE

Dyson will sing on the program "Sweet Lorraine", the song which helped carry him to victory in five straight Heidt broadcasts from Wiesbaden, Berlin, Vienna, Washington and Hollywood.

For each of those programs he won $250 and now stands on the threshold of winning the $750 prize and getting a chance at the $5,000 grand final prize this December.

Dyson is attached to a truck outfit in Frankfurt and sang over the Armed Forces Network. He has been in the armed forces nine years, seven spent overseas.

STUDIED VOICE

Dyson wanted to be a singer from the time he was a child in a Franklinton, Louisiana, Parish Church. He studied voice at Gilbert Academy and then took four years of voice culture under Dr. Frederick Hall, famed choral conductor at Dillard University.

Cpl. Dyson to Try for Heidt's $750 QF Cash

NEW YORK — Cpl. Emile Dyson, baritone, stationed in Frankfort, Germany, tries for the $750 quarter-final prize and a chance at the $5,000 grand final jackpot, when he meets the cream of the nation's youthful talent Sunday night, June 18, on the Horace Heidt-Philip Morris CBS broadcast from Fresno, Calif.

Dyson, who hails from Bogalusa and New Orleans, La., and whose mother, Mrs. Ida Sutton, lives at 425 Gates Ave., Brooklyn, has been granted a special leave by the Army to compete on the Heidt program. He must report for overseas duty again on June 23.

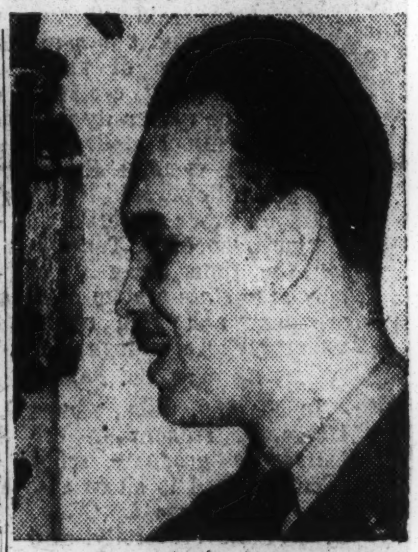
Dyson will sing on the program "Sweet Lorraine," the song which helped carry him to victory in five straight Heidt broadcasts from Wiesbaden, Berlin, Vienna, Washington and Hollywood.

For each of those programs he won $250 and now stands on the threshold of winning the $750 prize and getting a chance at the $5,000 grand final prize this December.

Dyson, who is single, is attached to a truck outfit in Frankfurt and sang over the Armed Forces Network. He has been in the Armed Forces nine years, seven spent overseas. In wartime fighting across North Africa, he distinguished himself for valor.

Dyson wanted to be a singer from the time he was a small child's voice in a Franklinton, La., Parish Church. He studied voice at Gilbert Academy and then took four years of voice culture under Dr. Frederick Hall, choral conductor at Dillard U.

Among his opponents Sunday night will be violinist Murray Korda of New York; singer Brad Gordon of Santa Monica, Calif.; and songstress Marya Genay.



CPL. EMIL DYSON

49b(2) 1950

Negro College Choirs

College Choirs in New ABC Series

NEW YORK — The finest choral music produced by colored colleges of the nation will be made available to radio listeners, when the new Sunday broadcast series, Negro College Choir, begins on the ABC network Sunday, Apr. 23, from 10:30 to 11 a.m., EST.

Robert E. Kintner, president of the network, announced that the series, developed by ABC's Public Affairs Department with the co-operation of the United Negro College Fund, Inc., is a "decisive move in the pattern of revision and improvement of the network's public interest programming.

The initial program will feature the 100-voice choir of Tuskegee Institute, accompanied by 40 members of the Atlanta Symphony Orchestra, in a performance of a portion of Dvorak's contata, "At the Foot of the Cross."

Tuskegee Institute's president, Dr. F. D. Patterson, will speak briefly on behalf of the current UNCF drive.

On April 30, the 30-voice choir of Dillard University, New Orleans, La., under the direction of Orin Suthern. will be heard.

49b(2) 1950

Southernaires

Southernaires' B'cast Canceled

NEW YORK (Atlas) — The Southernaires' Quartet, a regular Sunday morning feature over ABC, has been canceled. No reason was given for the cancellation, but it is believed the overflow of letters, criticizing the firing of Ray Yeates, tenor, on Jan. 15, might have something to do with it.

A spokesman for the network merely confirmed what had been learned several weeks ago, and added that the quartet would be replaced by another program and no further plans were anticipated for the future.

The quartet, organized in 1929, has been a sustaining radio feature since 1930.

TOWN HALL OF THE AIR- June 20, 1950
Rural Life Conference on the Changing Status of the Negro
In Southern Agriculture

Town Hall Of Air Plans Broadcast From Tuskegee

TUSKEGEE, ALA., May 27—Radio's famous Town Hall of the Air will originate in a broadcast from the historic Tuskegee Institute chapel June 20 at 7 p.m.

The radio broadcast will climax the Rural Life Conference on the changing status of the Negro in Southern agriculture.

The conference meets at Tuskegee Institute June 18-20.

Outstanding national leaders in agriculture, education, public health and public welfare will discuss the effects of farm mechanization and livestock farming on tenants and small farmers.

Plans will be developed through the cooperative efforts of the agencies to help the Negroes and tenant farmers make satisfactory adjustments to the changes now revolutionizing their lives.

The Town Hall broadcast will be the first effort on the part of a Southern educational institution to present to the nation the changes taking place in Southern economy and the effect these changes are having on the people.

NEWS AND GOSSIP GATHERED ON THE RIALTO

Equity Will Not Bargain on National Theatre Ban—Sundry Items

By LEWIS FUNKE

TO those stalwarts who have battled to achieve a non-exclusion, non-segregation policy at the National Theatre in Washington, the news last week from the Supreme Court, and its implications, were particularly encouraging. Not that Marcus Heiman, who converted the National into a movie house rather than bow to the demand, has budged from his position. Nor must he legally yet. But, as one prominent Washington figure summed it up the other day: "Whether Mr. Heiman likes it or not, the tide is rising."

To be sure, there are those who claim that Mr. Heiman, if he could find a face-saving method, would relent. There are indications that feelers were put out toward Actors Equity on the subject. And it is understood that Equity, in response, suggested a simultaneous lifting of bans, but nothing came of that. Now it is believed that when contractual negotiations between Equity and the League of New York Theatres begin shortly, the League may try to use the restoration of the National as a bargaining point in order to get Equity to permit its members to play the National. By that technique the National would yield its policy and Mr. Heiman would be able to feel that he wasn't taking orders from the union.

If such is the strategy, however, it can be reported that Equity will not consent. That is positive, says Clarence Derwent, president of Equity. Besides, says Mr. Derwent, as far as Equity is concerned, the situation in Washington is settled. The Gayety has been open there on a non-segregated basis and none of the incidents forecast by Mr. Heiman have come to pass.

49c(1) (a) 1950

TESS GARDELLA, 52, COMEDIENNE, DEAD

Entertainer Who Played Aunt Jemima Had Queenie Role in 'Showboat' Revival

wed. 1-4-50

Miss Tess Gardella, singing, jigging comedienne who became popular in "Aunt Jemima" and other roles in radio, television, stage, screen, vaudeville and night-club entertainment, died yesterday in an ambulance while being taken to Kings County Hospital from her home at 246 Washington Avenue, Brooklyn. Her age was 52. She had been suffering from diabetes for several years.

Miss Gardella, who had been seen in the Broadway revival of "Showboat" in 1932 as Queenie and had appeared in George White's "Scandals" in various parts of the country and in other musical shows, had been heard on many radio shows since the early days of that medium. Her vaudeville and night club tours took her all over the United States, as well as to Canada and England.

Possession of a big voice, Miss Gardella often sang her own arrangements though it was said she never had taken a singing lesson. Legend had it that she was a fine cook. Crocheting, however, was her chief hobby.

Born in Wilkes-Barre, Pa., Miss Gardella was a coal-miner's daughter and came to the Mulberry Street section of Manhattan after her father's death. One night in 1918, she went to a small night club and, for fun, sang so well that the proprietor hired her. Fame quickly followed.

Surviving are four sisters, the Misses Elizabeth and Mildred Gardella, Mrs. C. J. Vanella and Mrs. Rose Migne, all of Brooklyn, and a brother, Harry Gardella of Irvington, N. J.



MISS TESS GARDELLA



Tess Gardella, 52, "Aunt Jemima" of the stage and radio, died early yesterday on the way to a hospital in an ambulance. Miss Gardella, who weighed more than 400 pounds, had lapsed into a diabetic coma. She had won widespread fame as a blackface "Aunt Jemima" on the radio and in vaudeville.

Equity Seeks to Improve Lot Of Negro Actors on the Road

New York, March 8 (NYHT).—Actors Equity Association is taking steps to improve the lot of Negro actors on tour, it was learned today.

A committee formed by Equity Council, governing body of the union, and including representatives of other interested theatrical organizations, is seeking methods of counteracting the discriminatory practices of hotels, eating places and transportation companies. William Ross, committee chairman, emphasized the condition exists elsewhere in the United States besides in the South.

Aside from the ethical features of the discrimination problem—something that prompted Equity in 1947 to refuse to permit its members to appear at the National Theater in Washington unless Negroes were admitted to the audience—there are economical matters to be considered, Ross said. Much revenue is lost in actors' salaries and to the theater in general because producers have been unable even to consider sending into the South troupes composed wholly of Negroes or those with a mixed cast.

Ross said the committee's approach to the discrimination problem would be "strictly an economical one" and would begin with an attempt to make more and better hotel accommodations available to Negro troupers. This could be done, he said, by sending out representatives to interview hotel operators, many of whom, said Ross, have found their business has fallen off since the war. For the promise of providing good accommodations at reasonable rates for Negroes, one or more hotels in a city would be designated "Equity hotels" and business from people in the theater and allied trades would accrue to these places.

What's Doing In Hollywood

'Extra' Discusses Problems Confronting Negro Players

By A. S. "DOC" YOUNG
(First of a series)

HOLLYWOOD — Last year's rash of Negro-theme movies broke the ice for the race's actors and actresses in that it momentarily gave them a chance to be freed from the bonds of stereotyping. Yet, it failed to open up a stream through which these artists can wade to stardom based on talent and training.

These facts were clearly established for the writer in a recent interview with Miss Susette Harbin, a lovely, local lass whose ambition is to become a full-fledged actress. Excepting a few bit or specialty parts in such films as "Ziegfeld Follies," "Stormy Weather," and "Destination Murder," Miss Harbin's sincere efforts have been frustrated to the point where she often wonders if her goal is worth the gaff she has to endure.

To be sure, Hollywood is probably the original home of frustration. Like in boxing, for every champion there are 10,000 starry-eyed hopefuls. They don't become punch-drunk from fists to heads; they get slap-happy beating their heads against the stone wall which surrounds the tinsel city.

FRUSTRATED QUEENS

Hundreds of beauty queens win screen tests and come here with the dream of one day standing high in footlight and marquee ratings. Many of them turn out to be the most beautiful drive-in waitresses one ever laid eyes on. Ever so often one reads of former headliners who were forgotten by Hollywood, whose frustration drove them to ruin and an inglorious death in a cheap hotel. Not long ago, a former star director, who made millions and created great pictures in his heyday, blabbed to the world that he couldn't get work because the gates to this city were locked against him.

Thus, despite the glamour and riches, Hollywood doesn't come easy to anyone. For the Negro actress—no matter her beauty and talent — Hollywood is fifty times as tough.

You know the story of Lena Horne. She never had a real chance to act in a meaty role. Despite the fact that she became a headliner with people of all races, Hollywood could not forget that she is a Negro. Whereas beauty and talent works in favor of women of other races, it is at least as much of a hindrance as it is a help to Negro women.



SUSETTE HARBIN

"A brown-skin girl can get certain types of work in pictures," Miss Harbin said, "but light-skinned girls have a hard time. Even in "Pinky," which was concerned with the question of passing, a white actress, Jeanne Crain, was used. I considered that a distinct slap in the faces of Negro actresses.

"I was told once," the medium-brown-skin Miss Harbin continued, "that I was too pretty to play comedy. Yet, Claudette Colbert, who is very attractive, plays many comedy roles. Just because you have to get laughs you don't have to look funny!"

Citing her ambition, she said: "I would like to have the opportunity to do real acting. Jimmy Edwards got a chance in "Home of the Brave." Juano Hernandez landed two good roles last year. But, the Negro woman hasn't had a meaty role in a long, long time.

"Personally, I wish it would happen. Ever so often, you get a chance to act in a group like the Negro Art Theatre, and in other groups, but there is no chance in the movies. You get frustrated, naturally."

The Dancing Darlings



They're Tops In Their Field

By E. B. REA
AFRO Theatrical Editor

THE CHICAGO-born Rimmer Sisters, Marvella and Dorothy, make up the entertainment field's top femme dance team.

These two lassies, tan and terrific, can rightfully wear the title of Dancing Darlings because they possess all of the requisites.

By nature, they have personality plus; the right curves for their abbreviated costumes, and the ability which has clinched for them a niche in the field of terpsichore.

Conventional Dancers

It can be said that this petite and agile duo, whose rhythmic dancing matches their personalities, employ strictly a conventional style of dancing, minus the bumps and grinds and suggestive body-wiggling.

Musicians like to play for them. They are co-operative and have the ability to blend their terping perfectly with the beat of the accompanying orchestra.

They have been featured with many of the name bands on theatre and night club dates and never fail to draw their share of the applause.

Only Active Team

The Rimmers are currently the only femme team consistently in the footlight spotlight.

Dorothy, 24, is the 'mother' on tour for Marvelle, just one year younger. She supervises the wardrobe, and is a first rate seamstress, making most of the lavishing costumes worn by the team.

Both are modest to a great degree.

The most embarrassing experience in their dancing careers, Marvelle recounted, was the first time they appeared in costumes with bare midriffs a year ago, although they have been dancing professionally for four years.

Self-Taught Dancers

They are self-taught, make up their own routines and like to practice regularly, as Dorothy put it: "Try to do our best, and to be the best in the field."

They are daughters of Mr. and Mrs. Paul Rimmer of Chicago. The family consists of five daughters and a son. Marvelle and Dorothy are the only two in the entertainment field.

One great ambition of the Sisters is to appear in a musical film. They also would like to make a dancing tour of Europe. Their only foreign trip thus far has been to Canada.

49c(1) (a) 1950

Honor Todd Duncan And Ethel Waters

NEW YORK—In an effort to lend a helping hand to the cause of the association, a group of prominent women organized the Friends of the NAACP for the purpose of raising funds by sponsoring annual dinners and giving awards to two outstanding professional persons contributing the most to the promotion of interracial relationship.

Sunday evening the group gave its first dinner honoring Miss Ethel Waters and Todd Duncan at the Belmont Plaza Hotel. The list of guests read like a page torn out of Who's Who.

Miss Waters, who starred in many plays and movies and now the star of "The Member of the Wedding, was named The First Lady of the Theatre. Mr. Duncan, concert artist and star of "Porgy and Bess' for many years and now starring in "Lost In The Stars," was lauded for his contributions in the theatre and the musical field.

Both plays are current Broadway hits.

Speakers on the program were Mr. Roy Wilkins, NAACP Administrator, Dr. Allan Knight Chalmers, Boston University professor and member of NAACP Board, and Mr. Clarence Derwert, president of Actor's Equality. Dr. Howard Lindsay, author of "Life With Father," presented Miss Waters Waters with her award, and Miss Nora Holt, Chicago Defender's first music critic, presented Mr. Duncan with his. Mr. Elmer A. Carter, Commissioner of New York State Commission Against Discrimination, was toastmaster.

Going All Out for Battle-Weary GIs



Bob Hope, the comic, is shown cutting capers with the dancing High Hatters, Bernard Bradley (left), and Udell Johnson, during a recent overseas tour which took the Hope' entourage of 50, including Les Brown's orchestra, from Guam to Pyongyang entertaining battle-weary and entertainment-starved GIs. The etnire troupe, back in the States, appeared Sunday night on the Hope' TV show.

Famed Harlem Spot Made Many Top Stars

By BILLY ROWE
Theatrical Editor

NEW YORK—For almost a half-century now, Smalls' Paradise has been regarded as among the seven wonders of this teeming metropolis. For the first time in a long and varied history it will look back on a portion of its coming-of-age in the nightlife world when a gigantic four-day celebration will commemorate its twenty-fifth year on 135th Street and Seventh Avenue.

The spotlighted history of the Paradise that Smalls built begins in a cellar dive on Lenox Avenue, courses through the rise of Ethel Waters, Florence Mills, Josephine Baker, Bill Robinson and other greats, past and present, of the world of incandescent glare. However, neither this story, nor the anniversary, is the whole of the Smalls dynasty, but just a part which concerns the present location.

Starting on Seventh Avenue, when perhaps the noise of the glittering, glowing, roaring twenties was at its zenith, Smalls Paradise ran the gamut of cabaret entertainment and acceptance. Many of the best-known acts, which included Savannah Churchill, Tip, Tap and Toe, Eddie Rector, Margaret Sims, Ruth Cherry, Ralph Cooper, Myra Johnson, Marion Miller, Ann Pennington, Ada Ward, Dusty Fletcher and Johnny Hudgins, just to name a few, have crossed its boards.

The audience which watched them was just as distinguished and varied in color. The late Florenz Ziegfield, George White, Jimmy Walker, John Barrymore, Sophie Tucker, Harry Richman and David Belasco were among the notables who frequented the inner sanctums of the Smalls Paradise.

As colorful, if not more so, than the place itself and its history, is short, pudgy Edwin A. Smalls, the Napoleon of the night life business who has yet to meet a Waterloo.

Coming to New York in 1909 from Charleston, S. C., a typical Southern youngster, with limited formal education, he lived in the West thirties and first worked as an elevator operator in a Harlem apartment house. He opened a billiard parlor in 1919 at 2212 Fifth Avenue. A year later, he tossed the junk out of the basement under the pool room, decorated it and installed live entertainment. This became Smalls Cafeteria. Business was good, but seeing the migration of Negroes West and North of him, Smalls, six years later, moved to his present location at 2294 Seventh Avenue. The first night he took in $1,800 in receipts. It was the beginning of a fabulous enterprise which is known the world over and to which many of the greatest names in show business owe their start.

NIMBLE STEPPERS IN "KISS ME, KATE"



Eileen Darby-Graphic House

Fred Davis (left) and Eddie Sledge hold Lorenzo Fuller in the "Too Darn Hot" number from the musical at the Shubert. The trio has been with the long-running show since it opened on Dec. 30, 1948.

49c(1) (a) 1950

Ethel Waters, Todd Duncan Greats of American Staae

Afro-American, Sept. 7-8-50 Baltimore, Md.

49 C(1)(a)

By ALVIN MOSES

NEW YORK.—(ANP)—Despite humidity that bathes one to the saturation point in fenced-in New York these doggy days, top newsmen seem never too warm or tired to thumb through for new superlatives in praising Ethel Waters and Todd Duncan.

New Yorkers and visitors have viewed 206 performances of "Member of the Wedding," the play Ethel Waters is now starring in.

The musical offering, "Lost In the Stars," in which scholarly Todd Duncan has carved another slice of professional theatre fame for himself, has had a consecutive run of 272 showings to packed and jammed houses.

Exceptional Ability Alone

Such popularity and acclaim before such "Doubting Toms," as Broadway patrons are noted for, most certainly stems from true genius and exceptional acting ability.

Something about Ethel Waters's public appeal both as singer and actress may not be generally known. Some 11 seasons ago, "Mamba's Daughters" was the toast of Broadway. It was housed in the Empire Theatre.

Backstage one night we talked with DuBose and Dorothy Heyward, creators of the memorable role of "Hagar" played by Ethel.

Prominent citizens did the unpredictable that season—the completely improbable. Out of their purses they underwrote display advertisement in every New York newspaper and tabloid in order to tell the world how they personally felt about this brown-skinned darling of the American theatre.

First Lady of Theatre

Like fabulous and legendary Ethel Barrymore, Ethel Waters was a 1938-39 version of the first lady of the theatre. She is every inch that in the year 1950 A.D.

Fredi Washington was breathlessly chic and pretty playing along with la Waters in this opus, and buxom Georgette Harvey starred as she always has.

Born into a large family in Chester, Pa., Ethel has a stormy life well fitting her to triumph in "Stormy Weather."

She went from work in a second-class Philly hotel to national acclaim warbling such songs as "Dinah," "Aila Aila," (Hebrew song of lament); "Supper Time," "Having a Heat Wave," "Cabin in the Sky," "Here I Go Again," "Taking a Chance on Love," "My Old Virginia Home on the Nile," "Changes Made," and many more.

Ambassador with Portfolio

The other day one of our great American colleges bestowed honorary degree laurels upon Todd Duncan, the former head of Howard University's music department. Theatrically out of "Catfish Row" in Edgar Wallace's moving play, "The Sun Never Sets," Mr. Duncan co-stars with Edna Best and Leslie Banks before appreciative audiences back in 1939. Broadway has always studied the Duncan career very carefully indeed.

A teacher of voice culture, he made a single performance debut in that connection as Alfio in "Cavalleria Rusticana" and then vaulted the intervening stages to create the role of Porgy (George Gershwin envisioned) in the Theatre Guild's production, "Porgy and Bess."

He has taken numerous sabbatical teaching leaves from Howard to raise his magnificent voice in song all over post-Hitler's continental Europe. His acclaim has been singular to state it modestly.

While President Roosevelt lived, Mr. Duncan made not less than four White House appearances. He was handed a blank check when asked to forego a concert tour to star in his current Broadway success.



49 c(1)(a) excl

7-8-50

IN LATEST RACE THEME DRAMA.—Sidney Poitier and Frederick O'Neal, well known Hollywood actors, are set for the world premiere of Darryl F. Zanuck's long-awaited personal production, "No Way Out," which opens August 16 at the Rivoli theater in New York. The new interracial movie, a Twentieth Century Fox production, also stars Richard Widmark, Linda Darnell and other leading cinema artists. The film, which is said to lend a fresh approach to racism, is the latest in the cycle of race-theme movies such as "Lost Boundaries," "Pinky," "Home of the Brave" and "Intruder in the Dust."





HE'S GOT RHYTHM: Lorenzo Fuller, the "Too Darn Hot" singer of Broadway's smash-hit musical, "Kiss Me Kate," shows off some of his now-famed steps at the recent opening of a giant New York television store. Joining in the routine with Fuller are (L. to R.) Kate Murtah, star singing-comedienne of the show, and featured actress Geene Courtney. Steven Sipos, television magnate, looks on.

Richmond-Born Actor Began in a Lowly Role

By RUBY BERKLEY GOODWIN

HOLLYWOOD — (CNS)—How I become a movie actor?

Every star's mail is full of this type of letter. We'll let Ernest Anderson tell you.

Determined to become a movie actor, this young college graduate in 1936 took a job with Warner Brothers studio as a lowly service man.

His job was to serve coffee, tea or water to the galaxy of stars then at Warners, including Bette Davis, Errol Flynn, Humphrey Bogart, John Garfield, Ann Sheridan and Olivia de Havilland.

Less than four years later, Ernest was playing an important role in the Bette Davis picture, "In This Our Life," directed by John Huston, and he has been a successful film actor ever since, barring time out for service in World War II.

Native of Virginia

Anderson's most recent film appearance is in the Harry M. Popkin production, "Deep Is the Well," an exciting suspense drama built around violence and heroic developments in a small American town following the disappearance and subsequent discovery of a little girl in a deep well.

Anderson plays the father of the child. The mother is portrayed by a fine young actress, Maidie Norman. Besides Anderson and Miss Norman, other prominent players in it are Alfred Grant, George W. Hamilton, Bill Walker, and Elzie Emanuel.

Anderson was born in Richmond, Va., 37 years ago. His father is a contractor. He was educated at Dunbar High School in Washington, and is a graduate of Northwestern University, where he majored in speech and drama.

He won the Ralph Dennis Medal for speech and diction bestowed annually by Northwestern in 1933.

Following his successful debut in the Bette Davis film, he acted in "Yankee Doodle Dandy" with James Cagney; the Claudette Colbert picture, "Without Reservations"; "The Hoodlum Saint" with William Powell, "The Peanut Man" with Clarence Muse; and in "Riff Raff" with Pat O'Brien. He has done much little theatre acting, and also has been active in radio.

Anderson served in World War II with the Armed Forces Radio Service, as a Chaplain's assistant and as a non-commissioned officer in a supply organization.

He is five feet seven inches tall and weighs 135, and is a proficient fencer and horseman.

'Dark Rhythms' Star



Pearl Primus, who will appear this week in programs of African and American dances

Dance Notes

Pearl Primus will present "Dark Rhythms," a program for children, this afternoon at 3 at the Y. M. and Y. W. H. A., Ninety-second Street and Lexington Avenue, under the sponsorship of the East and West Association. On Saturday evening at 8:30, Miss Primus will appear at the Central High School of Needle Trades on the Students Dance Recitals series.

At both performances Miss Primus will be assisted by a company of men dancers and drummers and will present on the latter date "Initiation," divided into Preparation, Trial and Emergence. Although the new creation stems from Liberian ceremonies, Miss Primus has choreographed freely and has endeavored to indicate that this African rite has its applications for the Western World.

Playing Life Of Live Person Is 'Tough' Job

'Gives Me The Willies, Louise Beavers Says

Hollywood, July 27 (U.P.)—Playing a living person on the screen is like going around with a ghost looking over your shoulder.

Usually an actor uses his imagination to make a character come to life. But Louise Beavers, who plays the baseball star Jackie Robinson's mother in a story of his life, says you can't possibly recreate every detail of a living person's character.

"It gives me the willies!" she said. "I know I'd never be pleased by anybody who played me on the screen."

Didn't Meet Mother

Miss Beavers never met Robinson's mother during filming of the biography of the Brooklyn Dodger outfielder by producers William H. Heineman and Mort Briskin. Mrs. Robinson was in Georgia visiting relatives during that time. But she met many members of her family.

"They spent a lot of time with me," she said, "telling me about Mrs. Robinson's character, her idiosyncrasies, and so many other things that helped me feel like I knew her well.

"And Jackie himself was as good a critic as his mother would have been had she been in Hollywood. He made absolutely sure his mother looked real on the screen. The director called on Jackie and his brother Mack and Jackie's wife, Rachel, for technical advice.

Role Was a Challenge

"Believe me, playing this role was an experience—and a challenge."

Miss Beavers was chosen for the role in "The Jackie Robinson Story" because she somewhat resembles Mrs. Stevenson. Although they all have lived for some time in nearby Pasadena, the actress never had met any of the Robinson family until they were introduced on the set.

Miss Beavers, who turned from a medical career to movie acting 23 years ago, said portraying Mrs. Robinson is one of her most difficult roles.

"No one knows how a fictional character should act," she said. "It's up to the actor. But when it comes to somebody who's still living and whom many people know—oh, that's a lulu!"

Writer Lauds Louise Beaver's Acting Ability

By Ruby Berkley Goodwin

HOLLYWOOD. — (CNS) — I have always loved Louise Beavers as a person, but as an actress she never moved me. Maybe that was because I did not see "Imitation of Life" until it was re-issued 10 years after its first release. Trends and techniques move fast and when I saw the Fannie Hurst best seller, I am sure I was not as impressed as the critics who first reviewed the picture.

I have seen Miss Beavers in any number of bread and butter roles. I saw her in "Belle Starr" where she muffed a chance at an Academy Award. The other night I happened to catch two of her more recent pictures, "My Blue Heaven", starring Dan Dailey and Betty Grable, and "The Jackie Robinson Story."

In the Grable-Dailey picture Louise had another typical role. She was nurse maid to an adopted baby. In one scene she was an overdressed maid with a corsage of funeral wreath proportions and her fur coat was so full of rabbit it almost hopped off her.

Then I saw her in the role of Jackie Robinson's mother. What a performance she gave! It was a role that could be played with intelligence, dignity and humility. It was a role that any Negro woman would be proud to play. Miss Beavers did not walk through the role. She was Jackie Robinson's mother. As I watched her in the few scenes allotted to her, I started eating the words that I had almost put into my column from time to time—"Louise Beavers isn't an actress—she's a type." Somehow I had never said them because people are so sensitive and I didn't want Louise to think that I had anything against her.

And just in passing, let me say this to Miss Beavers and all other theatrical people. If I criticize you, please believe me when I say I am doing it solely from a standpoint of helpfulness. There is no one in show business I dislike so much that I would clutter up my column with catty remarks If I make a suggestion, I honestly believe it is for your own best interest.

Excuse the aside. Now back to Miss Beavers. If I were to ask Louise what makes an inspired role I'm sure her answer would be something like this, "an inspired role is one to which the actor or actress has given his or her emotional and intellectual best." There must be a complete surrender of the ego in order to meet the demands of the characterization demanded by the author. The more intelligent the performer the more difficult the surrender to anything that does not meet certain standards.

Evidently Louise found this role in the Jackie Robinson Story. Every mother has felt what she faithfully portrayed, the pride in doing little things for the comfort of those we love, the feeling of inadequacy as the child takes steps beyond our horizon, the exaltation as we live vicariously the success of our children.

Then Miss Beavers, will you please accept these gardenias from the hands of a Hollywood columnist who has been slow in joining the ranks of Beavers fans and from one who, years ago, knew and greatly respected another fine Negro woman—your mother.

People's Drama Premieres 'John Brown' April 28

NEWS ITEM: "John Brown," the new play by Theodore Ward, leading Negro playwright, will be produced by People's Drama in its own theatre, designed out of an old garage, by Ralph Alswang, prominent scenic designer.

When the actors and staff members of People's Drama were beaten up last summer by racist hoodlums, some of them must have thought the theatre's days were numbered. They were attacked because they were staging John Wexley's play, **They Shall Not Die**, a fiery expose of the Scottsboro case frameup of innocent Negroes. Those who want to "keep the Negro in his place" instigated the hoodlums, and the fight to keep the production going was on.

WHEN the truth of what was happening became known, People's Drama, last summer, became an important test case: would reaction get away with it—driving an anti-Jim Crow play off the stage by outright intimidation? When the smoke finally cleared away, it was plain that the people had chalked up a victory. Protest actions—by Actors Equity, other unions, professionals, etc.—forced the Mayor's office into action with protection for the staff; but only after the audiences themselves had taken the cast's production under its own wing by marching them to the subway each night. The play ran not only its scheduled length, but far beyond it; right through the hottest summer in years and into a successful conclusion in September.

* * *

PEOPLE'S DRAMA became a nationally known institution, headed by Lee Nemetz, a talented actor (the defense attorney in the Wexley play) dedicated, along with his fellows, to the cause of people's theatre.

Then came the People's Drama fight with the police censors of Trenton who, correctly enough, saw what a powerful weapon the theatre's production of **They Shall Not Die** was against the frame-up of the Trenton Six.



THEODORE WARD

NOW, firmly entrenched in their new home, People's Drama has taken a big step forward: its first production of a new play by the country's leading Negro playwright on a topic that's still dynamite. Witm Gene Frankel, who did such an exciting job with **They Shall Not Die**, again in directing capacity, the future looks good.

For progressive organizations, People's Drama is providing discounts up to 35 percent in block bookings for Ward's new play. Shirley Norris is handling that and she can be reached at the studio, 17 W. 24 St., or by phoning ALgonquin 5-1844-45. A word to the wise. . . .

49c(1) (a) 1950

Butter Beans and Susie



BUTTER BEANS AND Susie who for more than thirty years have made the nation laugh conscious, appearing at the Apollo theatre last week were signally honored by Ethel Waters visiting them and presented a plaque, the gift of Frank Schiffman, manager of the theatre. Miss Waters took time out from her Broadway starrer 'Member of the Wedding' to pay tribute to this veteran couple, man and wife for 31 years.



TRIUMPH—New York — Premiere Danseuse of Tonight's opening night performance of "Aida" at the Metropolitan Opera House, Janet Collins, was wildly applauded in her first appearance at the Opera House. She is the first member of the Negro race to have been signed by the organization.—(Photo by Frank Mastro, International News).

Janet Collins Dances At $52,000 Opera Opening

BY GLADYS P. GRAHAM

NEW YORK —(ANP)— Janet Collins officially made her debut as the first regular member of the Metropolitan Opera company staff, last week in a gala opening of the famed company's 87th season.

A nontraditional opening night's audience paid $52,540 to see a rejuvenated production of Verdi's "Aida," which introduced to the music public the new policy of Rudolph Bing, the Met's new general manager.

Besides Miss Collins, the opening presentation featured 13 Negroes in the chorus, and several other Negroes on stage during the opera.

As a premier danseuse, Miss Collins danced a solo in a scene in the court of Egypt as part of homage paid to the Egyptian ruler from another land. Miss Collins was at her oriental best in her performance. Music critics praised her work in their reviews. She was an African slave girl.

In this presentation, Bing shattered all past Metropolitan Opera tradition from the selling of tickets to the staging of the opera, itself. He sold tickets without regard to subscribers for opening night. Opening night was held Tuesday, Nov. 13 rather than on the traditional Monday night.

Sets, props, and costumes were revamped for this production, with Margaret Webster, who staged Paul Robeson's famed "Othello" and is a Shakesperian specialist, doing the staging.

The 13 Negro choristers were recruited from famed Negro choral groups and from local music conservatories. Here is the list:

Priscilla Dixon, Dorothy Candee, Helen Colbert, Rhea Jackson, Ida Jackson, Ann Hunter, Rosalie Maxwell, Angeline Roberts, William McDaniel, John Nielsen, Eugene Brice (recently of the DePaur Infantry Chorus and brother of contralto Carol Brice);

John Priester, and Richard Kirby, who recently starred opposite Louise Kemp in The Mikado. Several of the singers came from the famed Hall Johnson choir.

These singers appeared as part of Ethiopian royalty who visited the Egyptian palace. Other colored appeared on stage as non-singers in the roles of palace guards and slaves.

To this reorter ,the whole court of stars in "Aida," an opera originally written by Verdi for the opening of the Italian Opera house in Egypt, was a miniature United Nations. The opera featured:

Elena Nokolald, (Amneris), Greek contralto; Zinka Milanov, (Aida), Yugoslavian soprano; Mario Del Monaco, (Radames), Italian tenor; George London (Amonsaro), Canadian tenor, and others from various nations.

MET BALLET MASTER SALUTES JANET COLLINS

..In highest admiration ..for ..the unsurpassed oriental dancing of Miss Collins, Zachery Sollov, director of ballerinas for the Metropolitan Opera company, kissed and embraced her publicly as a salute to her performance.

Photographers quickly snapped the picture. Although Miss Collins is the first regular member of the opera company, she is not the first Negro to dance nor to appear on the stage with it. In the past, however, Negroes made apearances for specific work, but not for a season.

The salute to Miss Collins brought to old timers' memories of the debut of Caterina Jarbor as "Aida" years ago at the old Hippodrome. Then, Alfredo Salmaggi embraced and kissed Miss Jarboro, a famed Negro singer of her day.

Met Opera Gets In The Act Of Practicing Democracy That Stork Club Flouts Nitely

Janet Collins, Chorus Of 13, Are Spotlighted

By ARNOLD de MILLE

NEW YORK — Now world famous for its lily-white policies and discriminatory practices, the Stork Club and its owner, Sherman Billingsley, received a lesson in true democracy and common decency last week from the world renowned Metropolitan Opera House.

The Met., for many years the American headquarters for world aristocracy, not only made history last Tuesday night when it opened its 1951-52 regular season with a Negro as its feature dancer, including a chorus of 13 professional voices and six other Negroes in the production of "Aida," but also opened its doors wide to Negroes and everybody else who attended and wanted to explore the house of sparkling diamonds and glittering gold, minks, ermines, top hats and tails on opening night.

For instance, the Met.'s swank Sherry bar, the inner-sanctum of the association's super-society patrons and nobility. A half dozen or more Negroes, some of them visiting the fabulous opera house for the first time, wandered in and out of the plush salon, ordered drinks and were served without the slightest indication of even the color of the clothes they were wearing being noticed.

Further, with the exception of one or two old ladies who needed lorgnetts to aid their vision, no one seemed to have paid any attention to them. Just like they have been in and out of the joint for years.

Among those sen were Marian Anderson and her manager, Sol Hurok.

The manager of the Sherry admitted that Negroes have not been there on opening nights, but have before, especially recently at UN parties.

No one said anything to him about their presence, the manager said. If they had he would have told them that "it is not the American policy to discriminate."

"I would never have kept them out," he added.

The Stork Club, on the other hand, continues its practice of discrimination against Negroes and other minority groups.

Recently Josephine Baker, international singing star, and three companions charged they were rudely treated at the club Walter Winchell made famous. Other members of the party were Mrs. Bessie Buchanan, wife of the Savoy Ballroom manager, Roger Rico, singing star of "South Pacific," and his wife.

Charges of discrimination against the Stork Club and its owner Sherman Billingsley were lodged by Miss Baker and the others with the Mayor's Committee on Unity, the State Liquor Authority and the New York State Committee Against Discrimination.

The Liquor Authority, after an investigation, stated it has no jurisdiction over the case. The NAACP, which has been spearheading the issue and threw a picket line around the club for three nights, says it does. Article V, Section 65 of the ABC laws states that service shall not be refused, withheld or denied anybody because of race, creed, color or national origin.

The State Committee Against Discrimination is now looking into the case for possible violation.

The Mayor's Committee on Unity, after its investigation, asked the owner of the Stork Club, Sherman Billingsley, to give a clear-cut position of the club's policy in regard to serving Negroes and other minorities. The question was evaded with a statement that the policy of the club "is to cater to clientele made up of people of the world."

Last week, the chairman of the Committee, Arthur Wallander, former N. Y. Police Commissioner, expressed his dissatisfaction with the answer and requested the club again to give a more specific and direct answer.

Up to press time Mr. Billingsley has seen fit to ignore the second request.

Meanwhile, Walter Winchell, who has been taking pot-shots at Miss Baker in his columns since the incident, continues in his efforts to damage La Baker's character and discredit her as a fighter for Negro rights.

One of his charges — that the Ricos were being watched by government people — proved a lie when Asst. U. S. Attorney General McInerney said in a telegram to Walter White last week that "no investigation has been authorized by the department (Justice), the FBI or the Immigration and Naturalization Service."

A letter sent to the NAACP headquarters and supposedly signed by Billingsley, later disclaimed by the club's owner, was discredited completely last week when the District Attorney's office said that laboratory reports indicated that the letter was not genuine. Also, that the paper on which it was written is no longer used by the club, although it was some time ago.

Miss Baker has engaged Arthur Garfield Hayes, one of the lawyers on the "Trenton case," to handle the case for her. Thurgood Marshall, NAACP chief counsel will still be consulted.

Brother Billingsley ought to crawl out of his Stork shell and take a trip over to the Met. one of these nights. He might find the Sherry's bar a little inspiring.



JANET COLLINS, first of her race ever to be featured in a performance of the Metropolitan Opera, is shown being congratulated by ballet master, Zachary Solov, following her successful debut as dancer in "Aida." Met's opening performance also presented a chorus of 13 Negro dancers, another first.

49c(1) (a) 1950

Clayton (Peg-Leg) Bates

He Came Back . . . and Helped!

S.C.'s Favorite Son Didn't Forget Home

Courier but. 12-30-50

By TREZZVANT W. ANDERSON (Courier Staff Writer)

PITTSBURGH, Pa.—There are many ways in which a news story evolves out of the welter of events—big and little—with which a day is crowded. Oftentimes real jewels are missed in the whirl of things. But a few weeks ago an innocent three-word name made its appearance in a routine report of news from one of the many high schools which dot the nation. This innocent-appearing three-word name, however, caught our eye and we decided to ask some questions. What we found out made us very happy, and we are very happy to pass it on to our Courier readers, for it tells a great story of a real great guy—a story which perhaps you would have never known had it not been for that routine report of high school news.

Almost twenty years ago in Richmond, Va., this reporter covered the bestowing of one of the many gifts made by the late Bill (Bojangles) Robinson — the world's greatest tap dancer—to the high school he never finished, Armstrong High School. When we got our answer to our questions about this 1950 item, we saw again an imposing similarity.

FOUNTAIN INN, S. C.

We had asked Principal A. M. Anderson of the Fountain Inn (S. C.) Negro High School if another great tap dancer — "Peg-Leg" Bates—had anything to do with the fact that the gym at the Fountain Inn High School was named the "Peg-Leg Bates Gymtorium."

We found — to our extreme pleasure — that "Peg-Leg" Bates had plenty to do with it. Here is Principal Anderson's reply, and we pass it on to you in his own words:

"Clayton (Peg - Leg) Bates was born here at Fountain Inn, S. C., and attended this school. Working after school to help maintain his mother and self, at a local cotton gin, his leg got caught in some machinery and the leg had to be amputated.

"Before he started to school he was well known by both whites and Negroes by his exceptional ability to dance. Any Saturday, and even during the week, Bates would have a group, both races, around him and his pleasure.

"After losing his leg, it was thought that dancing was over for this individual. I am told by oldtimers that as soon as Bates was able to get around on crutches, he was able to get certain beats and rhythms with his one leg and two crutches.

"Sympathy from both races went out to this young lad who had not yet entered his adolescence when this accident occurred.

"His desire to get ahead in life forced him to pull up stakes before completing his high school work here and hit the road. Over his mother's protests, he traveled with several performing groups, and eventually made a place for himself in the show world.

"Back in the days of the WPA, the people of this community wanted to better the conditions of their school. They undertook the building of a playhouse at the school for their children and themselves. As was natural, they ran into many difficulties, the main one being raising the sponsor's fee.

"Through Providence, Bates came home to see and build a home for his mother, who had moved to Greenville, S. C. His mother told him of the struggles the people were having in trying to raise the sponsor's fee. He came back to his old home and pitched in with the people, gave several shows throughout South Carolina and finally ran his hand in his pocket and gave the rest of the cash to make up the sponsor's fee.

"This was in 1939. He left before the work began, and never got back until the spring of 1949, seeing for the first time the center that he made possible for the youth and adults of this community.

"The building is of wood construction, containing a combination gymnasium and auditorium, three classrooms, two small rooms for conferences, offices, heating and locker rooms. This building serves not only the school, but the entire community, churches, social and civic organizations, and is used throughout the year.

"In answer to your question, 'Was this gymnasium by any chance a gift of the famous dancer?', not in its entirety, but Mr. Bates put in over 70 per cent of the sponsor's fee. This was all done by a home boy that made good and did not forget those he left behind. This building was named the 'Peg-Leg Bates Gymtorium.'

"This statement of his I think sums up the type of man he is: 'I am happy to help in this project. The boys and girls will not have to hang out on the streets now.'

"The senior class ('51) of our school is dedicating its annual to 'Peg-Leg' Bates — a home boy!"

Well, there's your story of another really great guy — "Peg-Leg" Bates—and Mr. Bates has no idea at all that The Courier is running this story about him. So, if any of you readers know where he is now, why not clip it out and send it along to him. It's our way of saying "Happy New Year" to "Peg Leg" Bates, another of the world's great tap dancers—and a really great guy! We need more like him!

He's a Great Guy!



CLAYTON (PEG-LEG) BATES

. . . gave his alma mater a gym

TO CLOSE THIS WEEK

6-26-50 49c(1)(a)



Todd Duncan, who portrays the leading role in "Lost in the Stars," the engagement of which ends Saturday night at the Music Box.

NEW YORK CLOSE-UP

By TEX McCRARY and JINX FALKENBURG



49-C(1)(a)
Harold Lindner
June 5-9-30 newspaper

Philip Schultz

KATHERINE DUNHAM, dancer and Ph. B. from the University of Chicago, graduate student of anthropology for two years on a Rosenwald Scholarship, has just come home to America after twenty-three months of concert tour through Europe: "Judging from reactions, the dancing of my group is called anthropology in New Haven—sex in Boston—and in Rome . . . art!"

"Sexy — sizzling — erotic—those adjectives have been holding up in America for more than ten years," Katherine Dunham complained. "Critics apparently feel that a dancer is flattered by such description. I am not flattered. I am irked and annoyed!"

Against that gawdy backdrop, gossip columnists now are having an open season trying to link the name of Katherine Dunham and Aly Khan. On that subject, no comment. But about the marked contrast between her reception as a dancer in America and in Europe, volumes:

"I spent almost two years in the West Indies, studying and recording the fundamental emotions of primitive peoples as expressed in their dances. I taught those dances to my companies—we have never thought of them as sexy. And in Europe they understood what we were trying to do. We were not regarded as entertainers but as *artists!*

A case in point: The Dunham Troupe arrived in Paris a week before their opening night—but their baggage did not arrive: "Desperate, I wired our London representative to come over and search the French Channel ports. Driving toward Cherbourg, he passed truckloads of French troops heading into the city—he had arrived in the middle of the big transportation strike. The streets were barricaded by striking stevedors. No car could get through.

"On foot, our agent headed for the docks in search of our missing ten tons of baggage. Through side streets he found his way to a big square, and there he saw the Dunham label plastered over the barricade. That's right—our hundred pieces of baggage had been turned into road blocks!

"For four days our representative pleaded with the police to rescue our trunks—didn't work. Then, a local impresario collared our man and the leader of the stevedors, who finally asked: "'To whom does the baggage belong, please to repeat'?

"'To Katherine Dunham, the famous American dancer — she opens tomorrow night in Paris—her scenery and clothes are in the trunks you use for the blockade.

"'Ahhh—I did not know. Katherine Dunham, the *artiste!* Why did not some one tell me? In France, the arts are the most important thing! Certainly more important than our little war. Hurry, we shall ship your trunks to Paris *immediatement!*'"

Katherine's first taste of performing came at fourteen, when she staged a "Cabaret" to raise money for her home town Methodist Church in Joliet, Ill. "I remember I called it a Cabaret—but I still don't know where I learned that word!"

To work her way through the University of Chicago she catalogued books in a public library and ran a dance school in a renovated stable. She still runs the dance school in New York and among her pupils have been Doris Duke, Jennifer Jones and Marlon Brando.

Her first good reviews on Broadway were earned by her dancing in "Cabin in the Sky," and for her one song, "Honey in the Honeycomb." But nothing in America ever matched her smash success in England:

"In our concert, at the end of the first act, we dance a number called the Shango—full of the deep drumbeats of tom-toms. The drumbeats always made the English trumpet players in the orchestra break down and cry—and when the curtain would go up the audience was always dotted with men and women who had fainted!

"That never happened in any country except inhibited, conservative England"—and then Katie added: "I am sure the English people haven't had enough butter and eggs these last ten years. That fainting must have been a symptom of some form of malnutrition."

P. S. from Tex

"It's nice to be liked—but in Paris the people devour you!" says Katherine Dunham. To escape over-eager fans, Katherine and her husband, designer John Pratt, moved to the country—and that is where she took up painting. "I wanted to hang on to the scenery—it was so beautiful!"

One month after she started painting, she held an exhibition of her work; tactfully we wondered what critics said?

"They were honestly *bewildered,*" said Katie, triumphant, In Milan, one critic thought her paintings looked like "globs of strawberry jam." We inspected photographs of her work and tactlessly suggested they looked just as good upside down.

Katie grinned tongue - in - cheek: "That . . . is one of the tests of *true* art!"

Copyright, 1950, New York Herald Tribune Inc

Cited for Contributions to Art and Education



Dancer Katherine Dunham and actor Sir Cedric Hardwicke display plaques presented them recently at the annual Spring Festival of the Graduate Students organization of New York University's School of Education, for their contributions to entertainment and education.

Europe? Kathy Loves It!



"I'm sorry I was a target . . ."

* * *

"Playing before a 'snob' public . . ."

By EVELYN CUNNINGHAM

NEW YORK—Katherine the Great came home a few days ago with world-wide fame in tow. Two years touring Europe and Africa have made the famous dancer one of the world's favorite figures.

In an exclusive interview at her Algonquin Hotel apartment in New York, Katherine Dunham is a happier, freer, warmer person than she was when she left here with her troupe of dancers.

Her subtle sense of humor, her acute awareness of her handicaps as a Negro (although she seems not to consider racial obstacles actual handicaps), came as a surprise to those who may have felt the Dunham lady "can't be reached."

She loved Europe, but Egypt probably fascinated her more than any other place. She deplored the fact that Americans are "burlesque figures" in Europe. "Europeans laugh at them. And so often you could hardly blame them.

SO HAPPY

"We were very happy over there. Sometimes that there were times when we didn't even want to see Americans. And it is a very sad thing not to want to hear your own language."

In Europe, Miss Dunham said, her dancers were accepted as "cultural ambassadors." United States officials have had to accept this, despite their reluctance. "But they came through beautifully."

The great dancer, too, has had her rebuffs along the line. But there is no trace of bitterness, only a profound pity for the people who measure merit by race.

She actually sparkles when she tells of the race bars she has bucked. Like the time a Cincinnati hotel tried to turn her down.

"This made me happiest . . ."

"Let's look on the brighter side . . ."

The little lady fought back and the whole incident wound up with the management's assurance that other Negro artists would be accommodated, and with red roses and champagne.

On the other hand, her white secretary was barred from the home of a Negro family in Tulsa, Okla.

Tulsa, incidentally, is the town where, after Miss Dunham threatened to "go on the street and hire some Negroes to sit in the orchestra" for one of her performances, the theatre permitted Negroes to buy tickets for the orchestra.

It wasn't too easy finding an opening to ask about American newspaper stories on a possible "romance" between the dancer and Aly Kahn.

Never has a lady accepted a distasteful subject more gracefully or graciously. She was neither annoyed nor surprised when we asked. She might as well have been asked the time.

"Cheesecake? You aren't subtle . . ."

"Those stories," she said, "were an American attempt to make Rita Hayworth's marriage not as dignified as it should be. I'm sorry they picked out me as a target to hurt a girl who has been such a favorite here. I believe they wanted to make him appear a Negro.

"As a matter of fact, we met after the stories were written. We were both pretty much upset. We actually did not know each other at the time those stories were written.

"We became friends and often went out in a party. I'm sure if Aly Kahn and Rita Hayworth come to America I will see them."

"But, let me tell you about Egypt and the Sudanese people who are the most beautiful in the world."

And because Miss Dunham is as good a story teller as she is charming, she made Egypt and the Sudanese people as colorful and as interesting as the Aly Kahn story, as impossible as it may seem.

The unprecedented success of the Dunham dancers in Europe and the high regard in which they are held as ambassadors have given them a mighty stick to wield in their attempt to reach people of small incomes, or people outside the "snob public."

Already the American Government has advised the Department of Cultural Relations to open the larger public buildings for poorer classes at small admissions. Miss Dunham insists that it is "extremely important for me to perform in Europe before those people who don't represent the "snob public."

THE DANCE

By WALTER TERRY

Return of a Dancer

"Jazz in Five Movements" was the title of one of the new numbers presented by Katherine Dunham and her company of dancers and singers Wednesday evening at Broadway Theater. "Sex in Many Movements" might well have been the title of the entire show, for Miss Dunham's themes digressed but infrequently from this age-old stimulus to rhythmic action.

Let it be said at once, however, that this choreographic concern with sex has not resulted in a vulgar show. To the contrary, Miss Dunham's newest dance revue, the first to be seen since her return from two years of enormous success in Paris and elsewhere abroad, is an extremely elegant affair. Miss Dunham is very beautiful, Miss Dunham is also sensual, but Miss Dunham is also a profound scholar of dance and a poised and gracious lady. She sees to it, both as dancer and choreographer, that emotionally charged ideas and physically compelling movement patterns are treated with chic.

In a way, it is regrettable that Miss Dunham has changed over the years of the past decade, for she has lost much of that wonderful abandon, the primitive power and the sense of ethnic ceremony which distinguished her dances and her dancing at her debut. Regrets aside, it must be admitted that the new Miss Dunham is an assured and lovely artist possessed of an aristocratic languor which is quite irresistible. This quality she established in her prologue, "Afrique," in which she looked every inch the Egyptian queen whether she was borne on a litter or revolving, with pleasantly gracious hauteur, her superbly modeled torso. Here, then, was primal impulse disciplined by courtly etiquette in a simple dance which was as fine as anything on Miss Dunham's entire program.

* * *

Later in the program Miss Dunham appeared as a tantalizingly well behaved (there were hints that decorum might be discarded) dancer-singer in "Brazilian Suite" and as a sweetly unfaithful wife in "Veracruzana." Dancing with the expert Vanoye Aikens in an old number, "Barrelhouse," she came closer to the Dunham of yore with a performance which was tough and rough and sexy but still, in some peculiar way, refined. Changes or no, it is good to welcome home Katherine Dunham.

Katherine Dunham



Who returned to Broadway Wednesday night

one of the most captivating figures in the world of dance.

Miss Dunham's company, composed of a beautifully trained group of dancers, the Sans-Souci Singers and musicians under the direction of Vadico Gogliano, supported the star to perfection and accomplished their ensemble assignments with distinction. Not all of the choreography was worthy of their talents, since some of the episodes relied upon pictorial effect rather than upon choreographic richness to carry them. "Jazz in Five Movements" was, I thought, disappointing, although the Tango did disclose considerable inventiveness in its embroidery upon a familiar dance form.

"Veracruzana," featuring a game-dance called Bamba, was handsome and entertaining but the "Flaming Youth" number from Miss Dunham's established repertory was the highspot of the show as far as ensemble offerings were concerned. The witty and lively treatment of dance high jinx in the roaring '20s was hilariously conceived in this work. "L'Ag'Ya," the closing piece, went on too late for your reporter to see. The costumes by John Pratt, however, must be mentioned, for they constituted one of the most constantly rewarding aspects of Miss Dunham's production. In fact, they are almost a show in themselves. The audience was large and welcomed Miss Dunham back with cheers and prolonged applause.

Katherine Dunham, the distinguished American dancer who returns here this week, has a title. At least it is reported that the Parisians dubbed her "Katherine the Great" and this would seem likely, for Miss Dunham and her company have been abroad for two years with long engagements and return engagements in Paris representing the hub of an extended European tour.

Although the dancer had an enormously successful New York debut shortly before the start of the war and developed her concert programs into a form best described as "dance-musicals," she has evidently found public response abroad particularly stimulating and following a brief run at the Broadway Theater, beginning Wednesday, she will depart for a South American tour, then a return season in Europe and will not perform again in America until the fall of 1951.

For her two-and-one-half-week season at the Broadway Miss Dunham and her company of twenty-five dancers, singers and drummers will offer a "dance-musical" featuring Negro dance forms of the United States, the Caribbean area and Brazil. "La Bamba," "Afrique" and "Jazz in 5 Movements" are the new items, and the repertory favorites to be presented on the program include "Brazilian Suite," "Nostalgia," "Flaming Youth," "Barrelhouse" and "L'Ag'Ya."

With respect to the novelties, Miss Dunham points out that Afrique" is a prologue to the entire program, and this danced introduction is simply described as "the ladies are lovely and the men are handsome and strong." "La Bomba," a part of the suite "Veracruzana," is a native dance, a game in which the dancers must tie a knot in a rope while lying on the floor and using only their feet." In the final novelty, Miss Dunham turns to specific dance forms—tango, jitterbug, stomp, blues, rondo—for the composition of "Jazz in 5 Movements."

Prominent members of Miss Dunham's company are Vanoye Aikens, Lucille Ellis, Lenwood Morris, Wilbert Bradley, Claude Marchant and Dolores Harper.

An American from Paris



Katherine Dunham, returning from a two-year tour of France and other countries, opens an engagement with her company Wednesday at the Broadway Theater

"The Best Song and Dance Revue of This Season!" — SYLVESTER, News

"La Dunham has never looked so ravishing or comported herself with such finish or such charm . . . which makes for a delightful evening." — MARTIN, Times

"One of the most captivating figures in the world of dance. The audience welcomed Miss Dunham back with cheers." — TERRY, Herald Tribune

S. HUROK presents KATHERINE DUNHAM AND HER COMPANY



"A vital, stimulating performer . . . Katherine Dunham is one of the American theatre's distinguished women." — WATTS, Post

"PACKS MORE VOLTAGE THAN THE TVA!" — FARRELL, Wor.-Tele. & Sun

"A beautiful, animated, wittily contrived, artful show, unostentatiously superb." — POLLOCK, Compass

"You get your money's worth with your ears as well as the eyes. New York is much gayer for her presence at the Broadway Theatre." — COLEMAN, Mirror

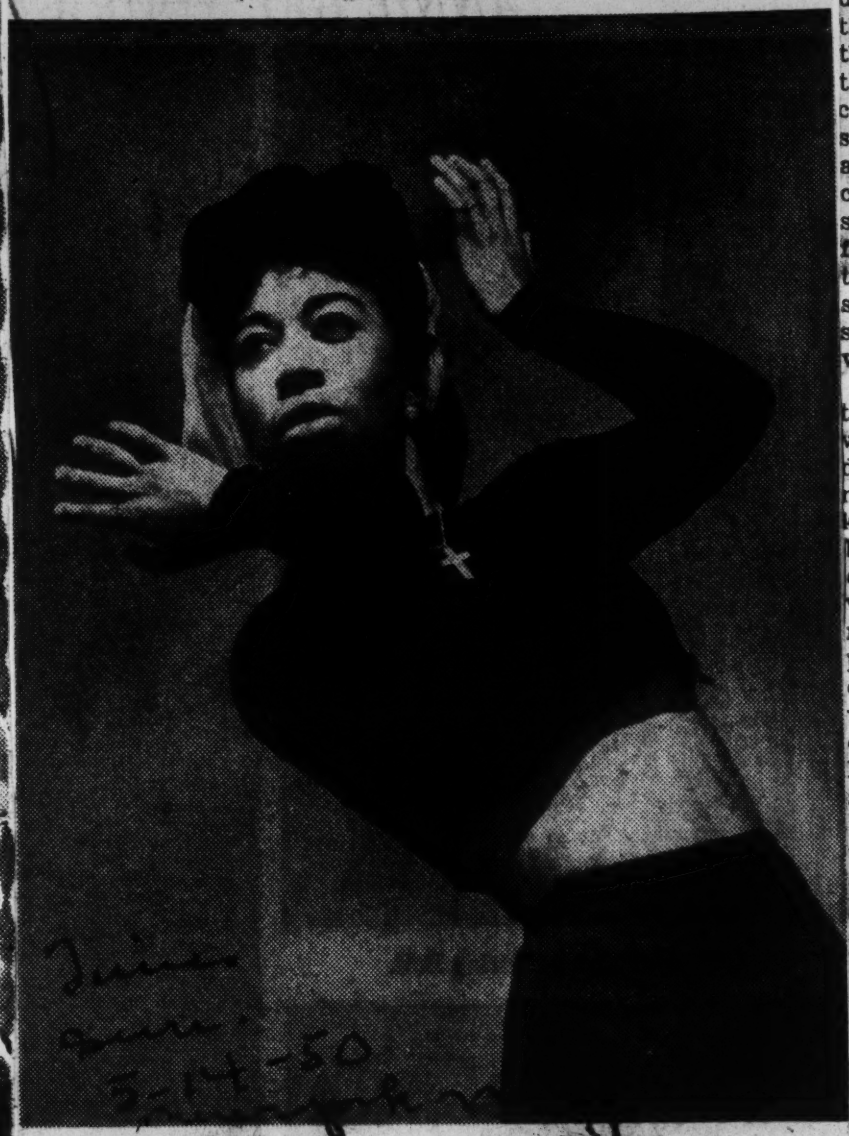
LAST TWO WEEKS!

MAIL ORDERS FILLED — Eves. Incl. Sun.; Mats. Sat. & Sun. All Perfs. $3.60, 3.00, 2.40, 1.80, 1.20 (tax incl.) No Tues. Perfs. Enclose stamped, self-addressed envelope.

BROADWAY THEATRE B'way at 53rd St.

2 SHOWS TODAY 2:30 8:30

WITH KATHERINE DUNHAM



Lucille Ellis, featured in company at Broadway Theatre.

THE DANCE: DUNHAM

Anthropology Versus Vivid Theatre Personality

By JOHN MARTIN

WHAT may prove to be a valuable scientific by-product of Katherine Dunham's return to Broadway after an absence of two years is the appearance of certain testimony (at this stage, evidence may be too strong a term) that women as a class are more passionately devoted to ethnology than men are.

This is not to imply that they respond more favorably to Miss Dunham's show; quite the reverse. Several of them, indeed, have felt so strongly that Miss Dunham has forsaken the cause of pure social anthropology for less worthy aims that they have taken the trouble to write in about it in varying degrees of sorrow and of anger. Thus far, significantly enough, no men have written to complain. It is beyond the province of this department to attempt any conclusions on such erudite matters, but if these bare facts are worth anything as data, they are offered freely to those who can make use of them.

Whatever Miss Dunham's guilt in the matter may be, let it be said that the theatre might conceivably be the wrong place to go in search of ethnology. Further, it seems indisputable that whatever it is that she does in the theatre, she is doing it with far more style and skill than she used to. For those of us who admit shamefacedly that they are not in pursuit of intellectual improvement twenty-four hours of the day, her show at the Broadway is unique and delightful.

Style of Her Own

Miss Dunham has developed a theatrical form that is quite her own. Her point of departure is definitely anthropological, and it is well known that she has fellowships and university degrees in this department to back her up. But the degrees that occupy her in the theatre happen to smack less of the halls of learning than of the common thermometer. Presumably she has come to the conclusion that as a theatrical performer she has certain obligations toward the spectator which differ materially from those she would have toward the student in the lecture hall. This seems a totally reasonable conclusion to have come to—honest, uninvolved and functional.

She is the complete mistress of the art of underplaying. She sings without raising her voice, she dances with a minimum of technical expenditure, she invites all kinds of equatorial states of mind by the merest twitching of a hip or rippling of a shoulder. She wears clothes—or not, as the case may be—with an easy sense of her personal beauty which the Queen of Sheba herself might have envied. As if to set off this very coolness (yes, coolness), she has a large and handsome company in almost constantly energetic motion about her, and the more vigorous they are, the more enchantingly in a realm apart she seems. But not even they are ever allowed to give the impression of knocking themselves out; it is all smooth, completely under control and, though genial and spirited, without a vestige of strain.

These qualities have been present in essence from those first early recitals more than a decade ago, but two years in Europe have provided the proper perspective in which to develop them to their present high state. Paris has lent an awareness of the technique of chic which before was only a vague striving.

There are wonderful extravagances in the show—huge hammocks, enormous trains, fantastically theatrical entrances for the star, picaresque zombies, and the like, but they are wholly consistent accents in a smart and tasteful style. There is also a nice suspicion of wit about them, as if the creator of it all saw it quite objectively and was enjoying it immensely.

Very little of the program is new, and some of it should perhaps be discarded in the not too distant future, but most of the old numbers have taken on a fine finish and have become rich and charming theatre pieces. It is this acquisition of polish that has apparently occupied Miss Dunham's creative capacities during the European sojourn, and perhaps little by little she will now replenish the repertory. She is certainly headed in the right direction; she has not only found herself, but has built up a superb company. And indispensable in the picture is John Pratt, who has a beautiful sense of color and design and has provided a simple but eye-filling production and some ravishing costumes.

To be unpleasant for a moment, the music still leaves something to be desired. Some of it is good and some of it is merely expedient, but nearly all of it is pitched brassily in the tone of a slightly honky-tonk pit band. More of the typical Dunham suavity is clearly needed here, to key all the elements in the ensemble to the same level of ease and elegance.

Anyhow, if Miss Dunham has backslid as an anthropologist, she has become increasingly good company in the theatre.

DANCERS RETURN TO CHICAGO AFTER TOUR

Guardian - Boston Mass. 10-21-50



49c.(1)(a)

The graceful KATHERINE FLOWERS DANCERS returned to Chicago recently after having completed a mid-western tour of state colleges and universities with their "Bamboula Bop", a unique dance recital with historical background narrated by the director, MRS. CATHERINE FLOWERS. The tour is said to be the first of its kind for colored dancers.—(ANP).

John Tate Stars in 'Faith of Our Fathers'

By LOIS TAYLOR

WASHINGTON

John Tate, Newark, N.J., actor who plays Billy Lee in the Sesquicentennial drama, "Faith of Our Fathers," got good notices from New York critics who were on hand for the opening last Friday. "Wonderfully rich and disarming" is the way Brooks Atkinson of the New York Times described Mr. Tate's performance. Vernon Rice of the New York Post reported the drama is "another sight to see in Washington."

Sesqui spokesmen say that the size of audiences at the new amphitheatre in Rock Creek Park has been "very encouraging." And because of the Capital's fickle weather a very liberal rain-check policy has been announced.

If showers come any time before the fourth scene in Act II, patrons may return to see the full drama at any other performance.

"Terrific . . . Wonderful!"

"I think its terrific! It's wonderful!" said Mrs. Mary McLeod Bethune at a special preview of "No Way Out" in Washington last week.

Sidney Poitier plays the colored intern in this new 20th Century Fox film which features several tan actors and opens in D.C. movie houses in September. It's a forthright and uncompromising portrayal of the crazy racial hatred of low-class whites.

"In-the-round

Washington's new Arena State makes its bow to the public Wednesday at the air-conditioned Hippodrome. 9th St., and New York Ave. The play is "She Stoops to Conquer," an 18th-century English comedy, with specially designed costumes.

This new theatre-in-the-round represents Washington's first experiment with central staging. The actors perform on a stage in the center, with the audience seated around them. ["Kiss Me, Kate."]

Now in its second year on Broadway, this popular musical comedy hit opened at the Watergate on Monday. There are performances every night, including Sunday, at 8:30

NEW GAYETY NOTE

A Theatre Guild and American Theatre Society subscription series will be featured at the New Gayety Theatre this fall. It will include three of the Guild's Broadway hits of last season. They are: "I Know My Love," with Alfred Lunt and Lynn Fontann; "As You Like It," with Katherine Hepburn; and "Come Back, Little Sheba," with Shirley Booth.

"Death of Salesman" and "The Devil's Disciple,' with Maurice Evans, will also be among the offerings.

Lukewarm Audience Hails Premiere of Sesqui Drama

WASHINGTON

"Faith of Our Fathers" opened at the new Sesquicentennial amphitheatre in Rock Creek Park last Friday night.

The premiere had all the glamour and glitter of a major theatrical event, including the personal appearance of President Truman and his family.

The facilities of the amphitheatre were splendid, the cast had worked hard in all-night rehearsals, and the audience was eager to be pleased. The costumes also were fine and the sets well handled.

Left Audience Lukewarm

In spite of all these favorable factors, though, the opening performance of Paul Green's drama left first-nighters if not cold, at least somewhat lukewarm.

Except for the singing of the Sesqui chorus and the acting of John Tate of "Anna Lucasta" fame, there wasn't simply anything to rave about.

Charles McClelland, an experienced professional actor, gave a curiously uninspired portrayal of George Washington, the central figure in the pageant. It was as if his mind were miles away from the historical and human events in which he was taking part, and the audience could not warm up to him very much.

Tate Stole the Show

The audience did warm up to Tate, however, even though his role as Billy Lee, Washington's personal servant, was hampered somewhat by the woodenness of the star performer's acting. Mr. Tate brought life and humor to the pageant whenever he appeared and was considered by many Friday night to have stolen the show.

Roxie Roker, known for her performances with the Howard Players, was vivacious and gay as Billy Lee's sweetheart, Hannah.

So far as other colored members of the cast are concerned, it must be remembered that the period of American history presented by Mr. Green's pageant was a tragic and often horrible one, in which the words "freedom" and "liberty" sound a little ironic to members of the race.

The Sesqui Chorus, in which several Howard singers appear, is excellent, however, and some of the individual scenes in "Faith of Our Fathers"—notably Shay's Rebellion — are memorable. Thomas Jones as Isaac Bell, a war profiteer, and Lawrency Ryle as L'Enfant, the French engineer who designed the city of Washington, also enlivened the pageant with their individual performances.

The drama will continue to be presented nightly except on Mondays through Sept. 30.

49c(1) (a) 1950

LORENZO FULLER



LORENZO FULLER, STARS OF "KISS ME KATE"—NEW YORK—Handsome Lorenzo Fuller, singing and dancing star of "Kiss Me Kate" is busier than a beaver. Lorenzo, besides his appearances in the show, is a disc jockey on WLIB, from 8:30-9:30 a. m.,is a musical coach with studies at Carnegie Hall and on West 44th St. N. Y. C, play 6 instruments, is dickering with MGM over sale of his musical, "Macushla," which he has written, and is trying to get to play "Sportin' Life" in "Porgy and Bess," which the Theatre Guild will produce in the Fall. (Keystone Photo)

Always Room at the Top

Broadway Raves Over Unknown Zelma George in 'The Medium'

By LAURETTA CONNERS WHITE

NEW YORK—A new star has blazed into the American histrionic heavens and is currently shining brightly on the Broadway scene. Every local newspaper has heralded Zelma George . . . from the conservative Times to the flamboyant Daily News . . . as the nation's newest dramatic soprano. "a singer who can act and an actress who can sing."

Mrs. George is currently appearing in Gian-Carlo Menotti's "The Medium" at the Arena in the Hotel Edison. Her interpretation of the malignant "Madam Flora," the medium who makes a living by staging fake seances, is a remarkable one. One critic pointed out that Mrs. George sings and acts with staggering force, ranging from pathos to absolute ferocity. Her voice is tremendous and beautiful."

The tragedy of "The Medium" is terrible in its simplicity. The phony seeress has cheated so many people that she begins to deceive herself. When she feels a hand against her face in the dark she is sure that it is a spirit brushing against her, or a trick played on her by Toby, the mute gypsy lad who works around the apartment and who is in love with the medium's daughter. Eventually Madame Flora goes mad and shoots the mute in a frenzied effort to still the imaginary spirit that is haunting her.

SEVERAL FIRSTS

This is the first time that a musical play has been staged in the round theatre on Broadway. At the Arena, the stage is a platform raised about a foot off the ground and about fifteen feet square. Around it are chairs and beyond that a balcony where pianists play the modern Menotti score.

The whole effect is one of intimacy. The tragedy is heightened by the closeness of the audience to the players. I saw Mrs. George interpret her role in a regular prosecenium theatre and I believe that her terrific rages and psychopathic outbursts are more terrifying at close range.

This is the first time the role has been played in a wheel chair. Mrs. George interprets Madame Flora as being half paralyzed and confined to a wheel chair. which makes her much more menacing, especially in a small stage where she can move with terrifying swiftness.

However, the most important "first" is that this makes the first time that a Negro has played a leading part on Broadway not expressly written for or about a Negro. Madame Flora could be anyone. As a matter of fact, her daughter, Monica, is acted by Evelyn Keller, a white singer-actress, who created the role in the original presentation and who projects the part beautifully and movingly.

SALVOS OF BRAVOS

Mrs. George holds her audiences literally spellbound and receives tremendous ovations for her terrifying portrayal. She must take bow after bow. Her audience is loathe to see her go and actually shouts its enthusiastic acclaim. She receives salvos of bravos!

Celebrities flock to her performances and have taken her to their collective bosoms. They have shown their approval in fabulous ways. Mainbocher, the famous couterier, sent her three hundred red roses in a huge white vase! Menotti shared her curtain calls and overwhelmed, kissed her repeatedly. Leonard Hanna. Cleveland millionaire socialite, sent her a mammoth corsage of giant white orchids. Marlene Dietrich, moved to tears, embraced her. Socialite Harriette Eels and Russell Jelliffe, director of Cleveland's Karamu, were at the opening and took her riding in a hansom cab through Central Park afterwards, to calm her understandable first night excitement. The Walter Whites, Langston Hughes and Basil Rathbone were among the enthusiastic first nighters. There were telegrams by the hundreds. Margaret Truman and Mrs. Eleanor Roosevelt have attended the performance and have highly praised Mrs. George's performance.

The critics dusted off their most choice adjectives and on the whole, were very kind to the new star. The New York Times said that Mrs. George's characterization "fully deserved the bravos it evoked." Robert Coleman in The Daily Mirror points out that "the leading role is one of the most difficult in all theatre or opera if you choose to call it that . . . She is terrific." Robert Garland in The New York Journal American says: "Here is a fabulous performance, actorilly, vocally and physically." But why go on? Zelma has accomplished the practically impossible feat of conquering Broadway upon her first appearance on the professional stage.

VITAL STATISTICS

Although Zelma George is making her Broadway debut in this role, she has played it sixty-seven times in Cleveland, Ohio, in the production sponsored by the Karamu Lyric Theatre. Chandler Cowles came from New York to witness her performance and immediately brought her to Gian-Carlo Menotti's attention.

Mrs. George is a graduate of the University of Chicago, and received a master's degree in personal administration from New York University where she has gone on to complete all of her work toward her doctorate except the actual writing of her dissertation to be titled "Some Sociological Implications of Negro Art Music."

She is the wife of Clayborne George a Cleveland lawyer and a member of the Civil Service Commission of Cleveland. Mr. George has been a member of the board of Karamu for twenty years, so when the Karamu's Lyric Theatre was inaugurated under Dr. Benno Frank, Mrs. George found herself drawn into music again as a performer.

Although she had never appeared on the stage before, her characterization was so tremendously moving that interest spread from the local to the national level. Brooks Atkinson, Katherine Hepburn and Oscar Hammerstein were among the distinguished visitors to Karamu to see and hear Mrs. George. Eventually, the entire cast was invited to Switzerland to appear in the Spring Musical Festival, the only American group so invited. Broadway was inevitable.

Somehow this remarkable woman found time to be on the board of the Girl Scouts, the Cleveland Round Table of the Conference of Christians and Jews, and the Central Areas Community Council. She is a member of Alpha Kappa Alpha Sorority.

MRS. GEORGE'S FUTURE

What does the future hold for this brilliant artist. There is already talk of extending the run of "The Medium" until September. She is definitely a celebrity, her movements recorded in the daily Celebrity Bulletin. News magazines have featured her. She found herself with three television offers after appearing on several television programs. She has received attractive radio offers. Certainly it is no secret that the great Menotti is writing his next opera for her.

Gold Merit Award To Zelma George

NEW YORK. — (ANP) — Mrs. Zelma Watson George, who drew raves of the critics for her outstanding performance in a recent presentation of Gian-Carolo Menotti's "The Medium," received the 1950 gold merit award from the National Association of Negro Musicians here last week.

The presentation, made by NANM board member, Theodore Charles Stone of Chicago, was in recognition of her "outstanding achievement" in the theatre.

Mrs. George is the first non-member to receive NANM's gold medal. She is the first Negro to have the title role in an opera presented in the Theatre-in the Round.

Present at the awarding ceremonies were Mrs. Nora Holt, NANM founder and music editor of the New York Amsterdam News, Miss Alice Davis Crawford, director, eastern youth division; Mrs. Kathleen Holland Forbes, organist of Cleveland; and Gladys P Graham of Alpha Kappa Alpha sorority's Tay Omega chapter, New York.



George was overwhelming in the role of the phony spiritualists in her first professional appearance. She is shown in one scene from the opera, and in her dressing room after the performance with the author, Gian-Carlo Menotti, and Russell Jelliffe, director of the Cleveland Karamu House where Mrs. George made her first stage appearance this past winter.

A Star Is Born— Zelma George swept to one of the most meteoric successes in theatre history when she scored impressively in the role of Madame Flora in Gian-Carlo Menotti's two-act opera, "The Medim," performed in its first theatre-in-the-round production at The Arena, Broadway's first panoramic showplace, last week. A former educator and social worker and wife of Cleveland's Civic Service Commissioner, Atty. Clayborne George, Mrs.

THE THEATERS

Herald Tribune

By OTIS L. GUERNSEY JR.

"THE MEDIUM" AND "THE TELEPHONE"

THE ARENA Thr. 7-21-50

A revival of two musical plays by Gian-Carlo Menotti, settings by William Riva, musical direction by William McDermott, staged by Mr. Menotti and presented by David Heilweil and Derrick Lynn-Thomas in association with Chandler Cowles with the following cast:

"THE TELEPHONE"

Lucy ..... Edith Gordon
Ben ..... Paul King

"THE MEDIUM"

Monica ..... Evelyn Keller
Toby, a mute ..... Leo Coleman
Madame Flora (Baba)..... Zelma George
Mrs Gobineau ..... Derna De Lys
Mr. Gobineau ..... Paul King
Mrs. Nolan ..... Dorothy Staiger

SYNOPSIS: The action takes place in Madame Flora's parlor, in our time. ACT I. Evening. ACT II. Evening. A few days later.

Menotti-in-the-Round New York, NY.

GIAN-CARLO MENOTTI'S "The Medium" and "The Telephone" have been given a theater-in-the-round production at the Hotel Edison's Arena. While the accompaniment is produced by a pair of pianos, the audience looks right over the shoulder of Menotti's fake spiritualist as she screams in terror at hearing real ghostly voices. As presented in this theatrical form, the two-act opera loses a little of its musical charm and a lot of its style, but it gains in melodramatic volume. Brought out in the open between four walls of audience, "The Medium" is still effective, but it becomes a shocker rather than a haunting chiller.

49 c (1) (a)

In transition to the Arena stage, "The Medium" must necessarily give up its colorful set and the airy freedom of movement in the characters of the medium's daughter and the angular deaf mute who loves her. The vocal arrangements, with actors singing in different directions, do not seem to have their former integration. But in this version Madame Flora becomes a hideous, distorted figure whose mounting dread is seen in close-up as well as heard in the score. In these close quarters the magnified drama is as disturbing as a pistol shot fired next to the eardrum. It is Grand Guignol whose impact is numbing rather than emotionally moving.

* * *

Zelma George, playing Madame Flora, broods over her seances and her personal dreads in a complete domination of the stage. Hers is a harsh and strident performance

Zelma Watson George



In "The Medium"

which, though appropriate to the role, comes dangerously close to overwhelming all other values in the intimacy of a theater-in-the-round production. Evelyn Keller and Leo Coleman, the Monica and Toby of the original cast, are limited in scope but manage to radiate their youthful exuberance in the midst of dark events. "The Medium" has been compressed out of its natural shape, and something had to give somewhere. It is still a striking piece of musical theater.

The light-hearted curtain-raiser "The Telephone" benefits from production under the Arena's magnifying-glass. Its one joke about a suitor trying to propose to a talkative telephone addict sustains itself well at close quarters, and Menotti's music shines through the filmsy situation. There is no strain in the author's staging of either work; the characters are portioned out to all sides of the theater without any visible contrivances of motion. On the whole, the conversion of "The Medium" and "The Telephone" to theater-in-the-round has been successfully accomplished, adding modern opera to the repertoire of its summer experiments.

VENTRILOQUIST ON UPBEAT:

Stewart Gilliam and Oscar Make 'Em Laugh



Oscar and his master, Stewart Gilliam

By ISAAC JONES

Laugh And The World Will Laugh With You, goes an old familiar American saying when we turn to the humorous side of life. Whether this witty statement is true or false—that's just what 16-year-old Stewart Gilliam, of West Philadelphia, and his dummy, Oscar Land, are doing.

Lo[illegible] Stewart and Oscar are to the entertainment world what Edgar Bergen and Charlie McCarthy are to the radio world throughout the nation.

Stewart does such perfect imitations of Bergen and McCarthy until their act would fool the experts, if they were called upon to distinguish between the two ventriloquists.

Durante, Peter Lorre, Frank Sinatra and others.

Band leader Horace Heidt offered Gilliam an opportunity to join his band recently, after hearing him and Oscar render several numbers together in perfect order. Gilliam said he refused to accept the opportunity because of his school work.

When Gilliam takes Oscar on his knee, whether for singing or cracking jokes together, there is perfect harmony between the two, because Gilliam has the answers to all of the tricks necessary to make Oscar look and act like a real human.

Secret of Success

"How successful one may become as a good ventriloquist," said Gilliam, "depends mainly on throat control and mastering the dummy correctly.

The young magician recalls that fate played a strange role in his selection of this type of entertainment for his life's vocation.

Gilliam said three friends of his of the other race whom he attended school with all became magicians and urged him to enter the field. They knew he had the ability, because of the many tricks Gilliam used to entertain and amuse his friends with through the medium of playing cards.

In 1943, Gilliam answered an ad in a magazine, it was soon discovered that he had the required talent to become a professional ventriloquist. A few months later, he enrolled in Fred Mayor's School of Ventriloquism, Grosse Pointe Farms. He is the only colored student.

Gilliam's biggest desire in life is to become a professional ventriloquist.

Gilliam, born and reared in Detroit, lives with his father and mother, Marcellas and Elsie. His hobby is magic tricks. Gilliam is a member of St. Peter AMEZ Church.

Five Years as Mimic

Gilliam has spent five years doing imitations of outstanding radio, stage and movie personalities to cultivate his thoughts, voice and mind which will enable him to climb to professional ranks in the field of ventriloquism. He does almost perfect imitations of such stars as Cary Grant, Jimmy

Juanita Hall Receives "Distinguished Performance" Award

Journal and Guide Nor. 4-22-50 Norfolk, Va.



Juanita Hall, center, recently received the Antoinette Perry Award of 1950 for "distinguished performance" in the musical "South Pacific." The award was made by Helen Hayes, left, newly elected president of the American Theatre Wing, in the general ballroom of Waldorf Astoria Hotel, New York City. Mrs. Martin Beck, chairman of the board, looks on approvingly.

49c(1) (a) 1950

Austin Briggs-Hall

Actor And Designer Combine Talents To 'Make Theater And Happy Home

By LILLIAN SCOTT

TALENT OF ALL KINDS abounds in this man's town, but young actors, artists and writers can be as lonely as anybody else. Two young people who have solved this problem are Austin and Louise Briggs-Hall who make a career in the theatre by day and a home by night.

Briggs-Hall is president of the American Negro Theatre and gained a great deal of publicity recently as a member of Margaret Webster's Shakespearean company which was banned from one Louisiana college because of the presence of Briggs-Hall and one other Negro actor, Edmond Cambridge.

Miss Webster had the temerity to cast them in her Shakespearean adaptations, and Briggs-Hall did Bionello in "The Taming of the Shrew" and Lucius in "Julius Caesar."

The Briggs-Halls met in 1948 after theatre enthusiast Louise Evans came here from her home in Chicago after graduating from Northwestern University and doing scenic design in Chicago and, later, for a year, with a Pennsylvania stock company.

A friend introduced them while she was working on a show at Equity Library Theatre. "We talked theatre — he's most interesting, you know," Mrs. Briggs-Hall recalled fondly, "and I was mad about the theatre and still am."

LOVES CHILDREN'S DRAMA

Mrs. Briggs-Hall has done lighting as well as designing, but her great love is directing children's dramatics and she glows as she talks about the things that are possible in that much neglected field.

She is a bit scornful of those who see children's dramatics as only an unguided opportunity for the youngsters to create bedlam. "There're always puppets if they must have therapeutic dramatics," she declares.

She believes that children should be allowed to express themselves by writing their own scripts and working out the organization of backstage jobs — lighting, costumes, makeup and props. "Dramatics are such a wonderful outlet and satisfying experience for children."

After the Webster southern tour and the Louisiana incident, Austin Briggs-Hall is, if anything, more militant and alarmed about jimcrow than ever A voluble talker, he waxes eloquent on his ideas to improve the South.

One is for the NAACP, or other interested agencies, to make an economic survey of all Southern cities to learn exactly how much money for furniture and clothing, etc. is spent by Negroes at the local stores and how much mail order businesss Negroes do with Northern firms in order to avoid local humiliation.

The actor feels that a breakdown of such figures would influence many stores to adopt a more courteous policy toward Negro customers, and eventually to hire Negro buyers.

REFUSED AT HOTEL

He also feels that a study should be made of public accommodations, particularly, in the border and midwestern states. For instance, he says, in South Bend, Ind., he encountered no discrimination but in Indianapolis was refused at a hotel. If a state by state survey were made, Negroes could then concentrate on the worse localities.

In the South, a white actor, Johnny Glennon, stayed with Cambridge and Briggs-Hall in Negro homes. There were few nasty incidents but Briggs-Hall was aware of a general shyness and amazement on the part of whites who were surprised to see Negro who see children's dramattics as

At white colleges or receptions, Briggs-Hall noticed, "It was always a girl who came first to break the ice and talk about the play. It was amazing," then he paused, and added seriously, "But not so strange really, I guess."

In Texas, the Negro actors carried sandwiches and coffee into the theatre. Once a young white Texan noticed them eating indoors and asked why they didn't go to the cafeteria nearby.

Briggs-Hall answered wryly, "I didn't know I could."

Then realization swept over the Texan and in a tone of shock he exclaimed, "I hadn't thought of it. By God, that's a damn shame!"

BORN IN NEW YORK

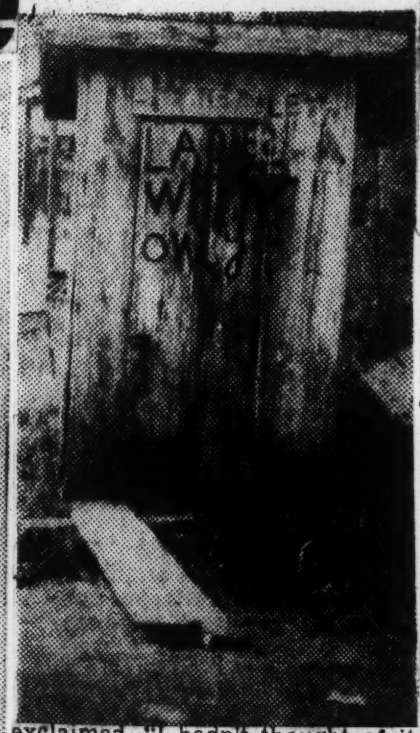
Austin Briggs-Hall, now 36, was born in New York and grew up in the same upper-midtown neighborhood on 63rd street that his contemporary, Gordan Heath, of "Deep Are the Roots" fame, did. He has great understanding of Heath's decision to escape prejudice in Paris where he now lives.

While he feels the theatre is advanced in its personal relationships over other profession America, he believes that there is much hypocrisy among actors and producers who outwardly are very friendly but reject Negroes down deep nevertheless.

When he was 13, his mother took him with her to her home in Granada, BWI. But eventually they moved back and he went to school in his early twenties. Besides his artistic interests — he played the violin well enough to



HE MAY BE A VERY GOOD Shakespearean actor, but around home Austin Briggs-Hall gets applause for changing young Austin, Jr.'s diapers (photo at left). He doesn't do it often, though his wife chides him about it. Snapshot at right was taken by Austin on his tour of the South last spring with Margaret Webster's Shakespearean company. Sign on the outhouse door reads, "Ladies—white only!" —DeMille photos.



AUSTIN AND LOUISE Briggs-Hall, an interesting young New York couple, are typical of the Big Town — talented and creative. Here, they are in their downtown apartment in Manhattan, looking over pictures of past successes in the theatre.



temporaries because they considered him too American. At first he thought the answer to all problems was to remain within the narrow circle of the West Indian colony in New York, but later outgrew that.

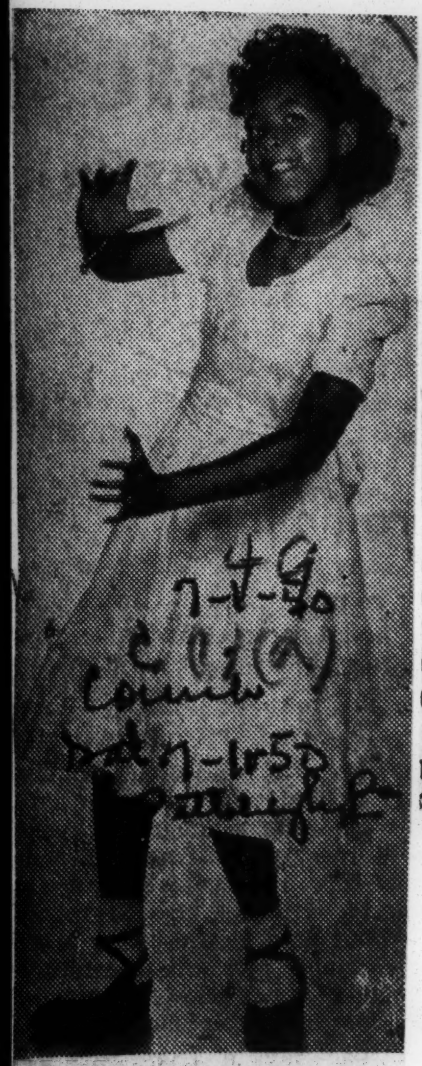
'BE LOGICAL'

He is very fond of fellow ANT founder Frederick O'Neal but absolutely revers the memory of the late Richard Huey at whose famed Aunt Dinah's Kitchen in Harlem there was always a lively dicussion and a chance to meet such theatrical greats as Orson Welles, Ezra Stone and Bette Davis.

"If I'm inclined to be internationalist now, and if I'm a stubborn person, it's because of Dick Huey," Briggs-Hall smiled, then he waved his finger and quoted Huey's constant admonition to him, "Austin — be logical!"

The Briggs-Halls live in a lower Manhattan walkup apartment an old building which houses Negroes and whites! Their nine-month-old son, Austin, Jr., is an active handful.

But without neglecting junior, Papa Briggs-Hall will be busy either directing little theatre works or acting himself. And Mama Briggs-Hall, although restricted a bit by her young son as is true of any mother, is still mad about the theater. One of many in New York, the Briggs-Hall family combines creativeness with a happy home life.



Sweet Package—

Little 12-year-old Toni Harper, who gives out so convincingly with "Candy Store Blues," is booked for the Apollo Theatre, her first theatre date here. Toni puts plenty of action into her performances as the above shot indicates.

Toni Harper In Fi Date At Apollo

NEW YORK — Cute twelve-year-old Toni Harper, who captivated radio and juke box fans with her fetching recording of "Candy Store Blues," will headline the 125th Street Apollo Theatre stage revue which begins Friday.

The mite-sized songstress from Los Angeles, who has been vocalizing almost since the time she graduated from diapers, got her start when dancing instructor Nick Castle overheard her improvising on "Waitin' For the Train To Come In," and spotted her in a singing role in his big Christmas revue. Toni promptly stole the show. The next step came when Eddie Cantor invited her to sing on his special Christmas broadcast. She was a hit and attracted the attention of a Columbia Records executive. Within a few hours after the Cantor show, Toni had a contract and a recording date.

She has made two Columbia pictures and has a third in production.



YOUNGEST STAR ON BROADWAY: Toni "Candy Store Blues" Harper, 12-year-old movie star, received special permission from Mayor William O'Dwyer this week to appear in the vaudeville show at the Strand Theatre. This makes Tonie the youngest performer in show business to be seen on Broadway, outside of the legit theatre. This youngster's songs have captured record and movie audiences from coast to coast.

49c(1) (a) 1950

Hilda Haynes



Share Birthdays—Actress Hilda Haynes discovers that she and producer Robert Montgomery share the same birthdays as they chat during rehearsals for "The Awful Truth," which will be the opening drama of the "Robert Montgomery Presents Your Lucky Strike Theatre," Monday, Sept. 11, at 9:30 P. M., EDT, over NBC-TV. Miss Haynes, who will play a featured role in "The Awful Truth," starring Jane Wyatt and Lee Bowman, has appeared in many Broadway productions and is secretary of the American Negro Theatre.

MAN OF CHARACTER

'Intruder in the Dust' Opened Up a Busy Screen Career for Juano Hernandez

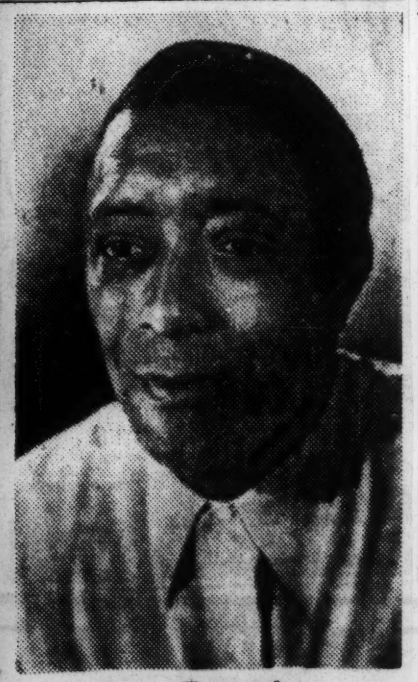
By GLADWIN HILL

HOLLYWOOD.

AMID all the immigration from Puerto Rico to New York City, Hollywood in its infinite variety has just wrought a notable reversal. Having, with the aid of films, achieved a degree of economic independence, Juano Hernandez is relinquishing his Gotham citizenship of fifteen years' standing to re-establish residence in his native San Juan.

A towering mahogany-skinned man of 51 years and great dignity, Hernandez recalls that when he first came to the United States as a carnival jack-of-all-trades some four decades ago, a trip from the West Indian island to California bulked nearly as formidable as a jaunt to the Gobi Desert. Today, he notes, it can be accomplished aerially in twenty-four hours.

This is a pertinent fact, because after a lifetime in all other branches of show business, Hernandez has just tucked his fourth film role in a year under his belt, and undoubtedly will be called upon for more.



Juano Hernandez.

First Role

Beckoned from the New York stage and radio, he made his debut as Lucas Beauchamp in "Intruder in the Dust," jumped quickly to "Stars in My Crown" and "Young Man With a Horn," and has just finished playing John Garfield's Man Friday in "The Breaking Point," the latest film version of Ernest Hemingway's smuggling story "To Have and Have Not."

While such a run of activity for a recent cinema unknown would have many actors agog, Hernandez has taken it very placidly. He has seen about everything.

The son of a Puerto Rican seaman and orphaned as a small child, he went to live with an aunt in Rio de Janeiro, where he acquired his Portuguese first name. As a boy in short pants he joined a little group of street Arabs who sang, danced and did acrobatics for pennies. Presently he ran away with a carnival that toured South America and the Caribbean. Moving, over the years, from carnival to carnival and circus to minstrel show, he gravitated back onto American soil at New Orleans in 1915.

"I did everything from stake-driving and acrobatics to playing in bands and shill-ing," he says.

For a year he tried prize fighting, boxing as Kid Curly all over the Caribbean, but decided there was no future in the profession. (His peak purse in the leather pushing game was $350.) He had some misgivings about this the other day when he was working out in a Los Angeles gym and a fight manager, not knowing who he was and impressed by his physique, seriously proposed taking him on as a client.

"When I told him how old I was," the actor says, "it looked like they were going to have to reverse the usual order and give smelling salts to a fight manager."

Although lacking any formal schooling, Hernandez pitched in early to educate himself. He can't remember where he learned to read and write. But he sought learning from anyone who had a little more than he did, even paid people from time to time to give him instruction, and took a lot of correspondence courses.

"One thing I learned very soon," he says, "was that if you speak English with any kind of an accent, people are inclined to laugh at you." So he cultivated perfect diction, and along the way acquired a knowledge of Shakespeare and other dramatic classics.

Acrobat

From acrobatics in vaudeville he worked over into comedy and dramatic sketches, and finally settled down in New York as an actor. He appeared with the Provincetown Players, was in the successive "Blackbirds" and many other productions; and, starting out as a technical expert in exotic foreign chants, languages and mores—his hobby—he soon became one of the busiest Negro actors in radio. He first tackled the microphone profession in 1933, playing the title role in "John Henry." Recently he put on his own twenty-minute, one-man adaptation of "Othello" at the Belmont Theatre in New York.

His Hollywood engagements grew out of his recent appearances in "Strange Fruit" and "Set My People Free." Al Altman, M.-G.-M. talent scout, spotted him in "Strange Fruit." That play also marked the beginning of Hernandez' friendship with Mel Ferrer and as music aficionados they now have frequent vicarious "jam sessions" with Ferrer's big record collection. Hernandez learned music the same way he did reading, writing and English, just picking it up and faking until he got adept. He used to play the guitar and clarinet, but in recent years has been so busy with dramatics that he has become "too rusty to fool around with them."

He married a Puerto Rican girl, Haydie Bello, in New York. Their 9-year-old son, Juan Jose, played with his father in both "Strange Fruit" and his latest picture.

Despite his long absence from Puerto Rico, Hernandez has always considered it home and looked forward to settling down there permanently. But he had been deferring the move until his children—he also has three daughters—could get their basic schooling in English, Spanish being the common language on the island.

Several years ago he bought a home there, in addition to his residence at Lakeview, L. I., and has established close contacts with the University of Puerto Rico, which on May 31 is going to present him with an honorary degree of Doctor of Fine Arts.

"My main ambition in going back there," he says, "is to try and give some impetus to the theatre. There are 8,000 students at the university, and a lot of talent which doesn't have a chance to develop."

Hernandez has the site all staked out for a small repertory theatre in the suburbs of San Juan which he hopes to operate on a semi-professional basis, running the gamut of drama in both Spanish and English.

One of Hernandez' main ideas is to get away from a certain snobbery he feels is too prevalent in theatrical production, and select vehicles according to the talent available.

"I don't think this is done enough," he says. "A producer boasts, 'I did Ibsen,' or 'I did Molière'—but he doesn't say how much young talent he sacrificed to do it, squeezing people into parts where they didn't belong."

In taking up this avocation, he doesn't feel he is turning his back on Hollywood. "Any time there's a good part," he says, "I can get there in a day—even though it took me a little longer than that to make it the first time."

Juano Hernandez Hot in Hollywood

CHICAGO — Juano Hernandez is the "hottest" Negro actor in Hollywood today, the first of his race to achieve four major roles in a year since Step'n Fetchit shuffled to stardom 15 years ago, according to an article in the August issue of EBONY, Negro picture magazine.

The most significant aspect of the big, granite-jawed dynamic actor's current success is that in his latest movie, "The Breaking Point," Warner Brothers has cast him in a white actor's role and there is no reference to race or color in this movie, based on Hemingway's "To Have and Have Not." Hernandez is cast as a fishing partner of John Garfield.

Juano Hernandez playing non-Negro part in Warner movie

CHICAGO — Juano Hernandez is the first Negro to get four major roles in Hollywood within one year since Step'n Fetchit shuffled to stardom 15 years ago, according to an article in the August issue of Ebony magazine.

The most significant aspect of the actor's success is that in his latest movie, "The Breaking Point," based on Ernest Hemingway's "To Have and Have Not," Warner Brothers has cast Hernandez in a white actor's role and there is no reference to race or color in this movie.

Hernandez is cast as a fishing partner of John Garfield.

Of his role, Director Michael Curtiz says, "Hernandez is the 'new Negro' in our movies. No longer do we have janitors and shoe shine boys. Now, we have a dignified, intelligent big man."

Ebony points this out as "a symbol of the changing pattern of race relations in motion pictures since, in every role, Hernandez has played a dignified, understanding Negro character."

Hernandez' other major roles in the past 12 months have been in "Intruder in the Dust;" "Stars in My Crown;" and "Young Man With a Horn."

To be cast in non-Negro roles is nothing new for Hernandez, who had 16 years of steady work as a radio actor before he came to the movies. As a radio actor, he portrayed Mussolini, Premier Tojo of Japan, Emperior Hirohito, Chiang Kai-Shek, Eduard Benes, Emperor Haile Selassie and others.

Hernandez Called Hollywood's Hottest

Herald Tour. 7-27-50

Chicako — Juano Hernandez is the "hottest" Negro actor in Hollywood today, the first of his race to achieve four major roles in a year since Step'n Fetchit shuffled to stardom 14 years ago, according to an article in the August issue of EBONY, Negro picture magazine.

Savannah, Ga.

The most significant aspect of the big, granite-jawed, dynamic actor's current success is that in his latest movie, "The Breaking Point," Warner Brothers has cast him in a white actor's role and there is no reference to race or color in this movie, based on Hemingway's "To Have and Have Not." Hernandez is cast as a fishing partner of John Garfield.

Of his role in this movie, Director Michael Curtiz says, "Hernandez is the 'new Negro' in our movies. No longer do we have janitors and shoe shine boys. Now, we have a dignified, intelligent big man."

EBONY further points out, "This is a symbol of the changing patterns of race relations in motion pictures since, in every role, Hernandez has played a dignified understanding Negro character."

Hernandez' other major roles this year have been as the magnificent, proud farmer faced by a lynch mob in "Intruder in the Dust;" a sharecropper with Joel McCrea in "Stars in My Crown;" and a band leader with Kirk Douglas in "Young Man With a Horn."

To be cast in non-Negro roles is nothing new for Hernandez, who had 16 years of steady work as a radio actor before the came to the movies. As a radio actor, he portrayed Mussolini, Premier Tojo of Japan, Emperor Hirohito, Chiang Kai-Shek, Edward Benes, Emperor Haile Selassie and others.

Off to Europe

Lena Quits Hollywood

HOLLYWOOD — Lena Horne, whose spectacular career marked the beginning of a brighter era for the Negro in Hollywood, has requested and received a release from her MGM contract which would have expired in April, 1951.



Lena Horne

The charming singer-actress has been under contract to Metro since 1941.

She appeared in such pictures as "Till the Clouds Roll By," "Stormy Weather," "Cabin in the Sky" and "I Dood It."

Her latest role is in "Duchess of Idaho," a musical starring Esther Williams.

Miss Horne and Leo the Lion parted amiably.

The studio did not have a picture for her, although she returned to Hollywood to fulfill her contractual obligations.

Miss Horne plans to leave for an extended tour of Europe on May 17. She is booked mainly for cafe and vaudeville dates which include a four-week engagement at the Palladium in London in September.

Accompanying her will be her 12-year-old daughter, Gail; her manager, Ralph Harris; a pianist and a drummer.

The party is headed straight for Paris and will go on later to Rome, Florence, Geneva, Copenhagen, Palestine and Stockholm.

— "FORTIETH in '50" —

Say Lena Horne's Career 'Fenced In' By Barriers

NEW YORK — In an interview with Lena Horne for their Herald Tribune column, Jink Falkenburg and husband, Tex McCrary, pointed out that talented Lena Horne finds a "frustrating fence" around every career away from Broadway, where her peak is a plush night club.

In movies, she does only specialty numbers, her only 'role' was in "Stormy Weather" with an all Negro cast. On radio and television networks, the censors insist that she call whites "mister."

This is a concrete example of the frustrations which Negroes who have advanced in their respective fields must meet. There are, so far, no means by which they are able to advance past the barrier of color which is so prevalent in this country of opportunity.

Lena Horne to Make Extended European Tour

By Mae Tinee

Lena Horne, slim as a reed in a form-fitting gown of moss green, was a glamorous figure as she sang the somber tale about Frankie and Johnny—a dramatic dirge delivered in the fluid style which has made her famous. Five minutes later, after a cautious trip thru the maze of wires and lights and props backstage at the Oriental theater I found the same Miss Horne comfortable in a navy blue lounging robe of wool with a silk scarf at the throat, relaxing in her dressing room.

Born in Brooklyn some 32 years ago, she became a chorus girl at the age of 16, is now at the top of her profession and about to start an extensive tour of Europe. Opening in Paris on May 31, she will tour Belgium, Israel, the Scandinavian countries, Switzerland and Scotland, completing her journey with an appearance at the Palladium in London.

• • •

She plans to sing a program of American tunes, which are great favorites internationally, plus several French numbers, and a few Hebrew songs prepared especially for her stay in Israel. There is a possibility she will have to make a quick trip back to the United States in the middle of her tour to make a film for 20th Century Fox, since she is committed to do a musical for producer George Jessel.

For eight years the singer was under contract to Metro-Goldwyn-Mayer, a relationship she described as most satisfactory, but which she recently severed because she believes that free lancing will result in a greater variety of roles. Her last film for M. G. M., which has been completed but is unreleased as yet, was "The Duchess of Idaho," a technicolor musical starring Esther Williams.

• • •

The singer's 12 year old daughter Gail will make the trip abroad with her mother, but isn't nearly as excited about it, in fact, she's not quite sure that she wants to leave her own teen-age friends and activities. The actress also has a son, 10 years old.

The singer's constant demon, laryngitis, had been bothering Miss Horne during her two-week stay at the Oriental, so she remained in her dressing room between shows, where a portable television set provided amusement.

She confessed to being mad about "Kukla, Fran and Ollie" and only her throat kept her from haunting the studio to watch them work.

Speaking as a performer, she finds that video is like the little girl with the curl—very, very bad, or very very good. She doesn't want to appear on any program unless she's sure it falls in the latter category.

• • •

Europe had better prepare for a shock. In addition to Miss Horne, another American entertainer is headed in the general direction of Paris, and what the zany Jerry Lewis will do is something no one can predict. He and Dean Martin will make the second picture of the "Irma" series in France, and I'm sure that country will never be the same again. Marie Wilson will star.

When they return to the United States the boys plans to get busy with their own production, which is to be a screen version of the play, "At War With the Army." Many members of the cast which played in Chicago will be retained for the movie.

Lena Horne Wed To White Musician

PARIS, June 21 (U.P.)—Singer Lena Horne was married in Paris three years ago to Lennie Haton, a Metro-Goldwyn-Mayer musical director, Miss Horne's publicity agent said today.

The Negro songster and her white husband are in Paris, where she has a nightclub engagement. She is scheduled to sing in London next week.

The announcement was made by Miss Rosa Heppner. The agent said Miss Horne and Haton plan to return to Hollywood this Summer.

Negro Singer Reported Wed to White Director

PARIS, June 21—(UP)—Singer Lena Horne was married in Paris three years ago to Lennie Haton a Metro-Goldwyn-Mayer musical director, Miss Horne's publicity agent said today.

The Negro songster and her white husband are in Paris, where she has a nightclub engagement. She is scheduled to sing in London next week.

The announcement was made by Miss Rosa Heppner. The agent said Miss Horne and Haton plan to return to Hollywood

Lena Horne And Her Husband In Paris



Famed blues singer Lena Horne poses smilingly with movie musical director Lennie Havton in Paris after they revealed that they were secretly married in 1947. Miss Horne said that the marriage was kept secret for "professional reasons."

LENA HORNE will spend almost a week's salary from her current Oriental theater engagement, on a $10,000 wardrobe from Don Loper, Hollywood designer, for her coming European tour. . . . Payson Re, the new orchestra leader at the Camellia House of the Drake hotel, offers a daring innovation in hotel room music. He plays dancing tempos. This is Re's first appearance outside of New York City. Hearing conflicting rumors about Chicago, he brought along special arrangements of "Indian Love Call," just in case.

LENA HORNE IN PARIS CASTIGATES AMERICAN FILM INDUSTRY FOR RACE BIAS, LACK OF OPPORTUNITY

Compares Current Place of Negro in Dramatics With Past Decade

IS DESIROUS OF MAKING FILM IN EUROPE

PARIS — (ANP) — Glamorous lovely Lena Horne, now in Paris with her musician-husband Lennie Hayton on a singing engagement at the Club Baccara, let loose a broadside against the American film industry and its attitude toward Negroes last week.

In an interview, appearing in the July 3 edition of the "Ecran Francais," leading French motion picture weekly, Miss Horne was asked why, of all the films in which she has appeared, has she had starring roles in only two while the rest were singing appearances.

Her reply was: "Roles for the Negroes are very rare in American motion pictures. And I'm obliged to wait and hope that some day I will find a role suitable for me."

She was the star of two Hollywood movies whose entire casts were made up of Negroes, "Cabin in the Sky" and "Stormy Weather."

Asked which films she thought depicted realistically and truthfully the life of the United States, she replied:

"There aren't any. But, if one compares the place held by the Negroes in the American cinema today with that which he occupied 15 or 20 years ago, one is able to say that there has been progress."

"What do the American people think of the all-Negro films?"

"The American movie public is just as ready to enjoy films made by Negroes as those acted in by whites."

"Do you think American films give an exact portrayal of American life?"

"No, but the American motion pictures unfortunately reflects the taste of America. All of the people could be more advantageously presented in our films—the yellow as well as the black, the red as well as the white . . ."

Miss Horne has acted in approximately 20 films since 1941. Her last role was in "Dutches of Idaho," made last year. She expressed admiration for American film directors John Huston and Stanley Kramer, and their European counterparts Clair, De Sica and Rossellini. She said she liked working with producer Dore Schary.

Her current ambition is to make a film in Europe, but she wants a role which will not only have her as a singer but will enable her to exhibit her acting ability.

(Ed. Note: Incidentally, Miss Horne, in most of her interviews both here and abroad, apparently forgot she actually started motion picture work in a third all-colored cast film. It was an excellent musical starred by Ralph Cooper for Million Dollar productions with 150 top singers, dancers and musicians in the cast. It was filmed in Februarv. 1938.)

49c(1) (a) 1950

Earl Jones

To Play Jewish Role



Earl Jones, who had roles in "Hasty Heart," "Strange Fruit," and other Broadway plays, will be featured as a Jewish labor organizer in "The Hammer," opening Sept. 8, at the Czech Workers House, in NYC.

THE BALLET

By WALTER TERRY

Miss Kaye's Evening

Ten years ago a vigorous American dance company made a bright and bouncing debut at the Center Theater. In the ranks of this fresh, young group was a minor dancer who showed great promise. Sunday evening Ballet Theatre returned to the same house to celebrate its first decade and on this occasion its very special star was the erstwhile ensemble member, Nora Kaye, who had, in the interim, became America's finest dramatic ballerina. It was, in the main, Miss Kaye's evening, for her performance as one resembling Lizzie Borden in "Fall River Legend" was triumphant and her part in the new ballet, "Jeux" was brilliantly danced.

Let us return to Miss Kaye later and, for the moment, look at Ballet Theatre itself. The company, as it did at the debut, opened with "Les Sylphides." The stage had undergone changes and the enormous apron built for the recent series of ice shows separated artists from audience by more than the usual barrier of footlights. Once the eye accustomed itself to the presence of this no man's land, contact between the performer and beholder was not impossible. The situation was by no means ideal but it was, at least, surmounted as well as one could expect.

Karen Conrad, who had originally traversed the stage in what appeared to have been seven-league slippers, was not present and her vaulting leaps in the mazurka were missed by the nostalgic ones. The performance, however, was pleasant, with Nana Gollner, Diana Adams, Norma Vance and John Kriza heading the ensemble. There were musical difficulties (it seemed as if the dancers could not always hear the distant orchestra) which momentarily upset corps and soloists, but on the whole, it was a Ballet Theatre "Sylphides," sharp, vigorous and generally lyric.

In Agnes de Mille's "Fall River Legend," Miss Kaye was, as I have suggested, triumphant. Intense acting and physically glorious dancing were fused into a theater expression of enormous power. A tightening of the spine, a clench of hands, a wild and searching spin, a racing run about the stage and other actions, some large and some minute, characterized this helpless innocent driven to murder.

It was Miss Kaye who dominated the entire work, but others in the cast created the supporting roles, established the essential moods of suspense and escape in quite wonderful fashion. As the cruel stepmother, Lucia Chase was splendid. Diana Adams as the real mother, Ruth Ann Koesun as the heroine as a child and Peter Gladke as the father were fine in their familiar roles. It seemed to me that Hugh Laing as the girl's

Nora Kaye



In "Fall River Legend"

pastor was more remote, less sympathetic than the role required. The ensemble was fine in this ballet which Miss de Mille has cut and cut shrewdly since its premiere. Oliver Smith's scenery carried well and the Morton Gould score, conducted by Max Goberman, and the dancers were in full accord.

The new ballet, "Jeux," was choreographed by William Dollar to music of Debussy, originally commissioned for Nijinsky, who created a work by the same name. Its movements stem from a tennis game and a bit of amorous dalliance which intrudes upon the sport. The dalliance, as one might expect, is more successful than the evocation of a game of tennis. Mr. Dollar has created some difficult actions for his three protagonists. He has also been successful with fleeting designs of humorous and romantic natures, but he has also been guilty of contriving exceptionally awkward sequences of motion. The ballet, then, is spotty, for it is interesting in places but so forced in others that the sum effect is disappointing.

The performance of "Jeux" was brisk and filled with some remarkable dancing. Miss Kaye, Miss Vance and Igor Youskevitch accomplished the academic demands in a highly skillful way and got through the choreographic gaucheries with nice determination. The performances by the three were of constant interest even when the choreography let them down. The scenery and costumes were by David Ffolkes. The long evening closed with "Gala Performance," which went on much too late for your reporter to see. The audience was large, stylish and enthusiastic and welcomed Ballet Theatre back with happy noise similar to that which greeted the beginners a decade ago.

Eartha Kitt Picks Up Where Jo Baker Left Off in Paris

49c-Dw

(Special To The Courier)

PARIS, France—Beige, beautiful and shapely Eartha Kitt who came here several months ago with Katherine Dunham's sensational dancing troupe is on her own after five years with the famous group and seemingly going places fast.

At present, a feature of the swankiest nite club here, Miss Kitt is exciting audiences and influencing booking agents throughout the continent. Singing Afro-Cuban songs and adding rhythm to her body with a rhumba twist, the former K.D. dancer is a real sensation.

Kept busy doing radio and television work she also finds time to do concert work with such stalwarts of American jazz as Coleman Hawkins, Buck Clayton and Doc Chatham. Perhaps taking up for this generation where the great Josephine Baker left off, Eartha is a great favorite with the male entertainment seeker. Always seen with the handsomest, she spends much time with Jean Marais, the well known actor.



EARTHA KITT
. . rage of Paris

VERSATILE

One of the most versatile members of the Dunham dancers, Eartha's aptitude for many things found her cast in many roles. She's able to sing in several languages, play the African style drums well and dance like one born to the task. The second time that she has departed the Dunham group, she was not as successful when she took the step in America several summers ago. However, that's another story and not like the one here. When she completes her chores at Carol's she will head for Spain. After a session there she will tour the Scandinavian countries. With that experience over, the "Jo Baker" of this later half-century will go into French picture work.

— "FORTIETH IN '50" —

Canada Lee Gets Role in Pic Version of Beloved Country

NEW YORK (ANP) — Canada Lee, who recently went to England to confer with Zoltan Korda on a role in the movie version of "Cry, the Beloved Country," now adapted as a musical, "Lost in the Stars," on Broadway featuring baritone Todd Duncan, has been given the part in the picture. Lee will soon return to New York, and after spending part of the summer here, will return to London for the start of filming on interiors and then go to South Africa for location shooting.



Canada Lee

The play will be adapted from the novel of Alan Paton of the same name, and will be produced and directed by Zoltan, under the banner of his brother, Sir Alexander Korda.

Two other actors who made screen tests with Lee here in New York are still under consideration for roles.

CAMILLE HOWARD'S TRIO TO OPEN IN CINCINNATI

LOS ANGELES — Camille Howard and her trio will open a seven-week tour, beginning May 4, in Cincinnati.

49c(2) (a) 1950

Avon Long

IN PLAY FOR A CHANGE



Avon Long, who invariably appears in musicals, will be seen in the tryout of "Head of the Family." A Negro comedy by George Norford, it will be next week's final bill at the Westport (Conn.) Country Playhouse.

49c(1) (a) 1950

Urelee Leonardos





IT'S A NEW DAY IN Hollywood one gathers from viewing the sensational picture, 'No Sad Songs For Me' at the Woods in Chicago's Loop. Big reason for the belief is the extraordinary performance of Urelee Leonardos, right, in the picture which stars Margaret Sullavan. Urelee shown here in the role of a maid, has already been auditioned for a major role in a pix scheduled to be made this summer. 'No Sad Songs For Me' invaded the loop backed by a huge publicity campaign but first nighters have agreed the opus is worthy of everything said in its behalf. It is a thrilling story of hardships with an interracial theme that bites as hard and certain as 'Home of the Brave.'

Hattie McDaniel Is "Whole Cheese" On Beulah Show

By DOLORES CALVIN

NEW YORK CITY— It is most gratifying to hear from Hollywood that Hattie McDaniel is the absolute, supreme "whole cheese" on the Beulah radio show (Monday-thru-Friday on CBS) on which she portrays Beulah. a gal who gets into plenty of hair-raising incidents but who forever loves that Dreft, her sponsor's product.

For Hattie McDaniel is a woman who has, through roles which many felt degrading built herself an enviable status by becoming today an actress with responsibilities and most important, the authority to fire or hire any member of the Beulah cast. Of this, we are indeed proud, for that cast respects the thought that from the time they And as Hattie McDaniel, she's arrive for rehearsals until the time they leave after the broadcast the name for Hattie is "Miss McDaniel."

Whatever Hattie herself may be guilty of as an offstage personality, such as the unusual pride for her home, particularly the barbecue pit, or the stir she caused the moving loving nation on announcing her separation with divorce intent toward her 5-month-old bridegroom--those factors aren't to be considered when you remember that Miss McDaniel has come a long, hard and cruel road with much criticism along the way. When we remember that it was she who won the first Oscar for the race for her role in "Gone With The Wind," we have to give her credit for honestly being what they said when they gave her the Oscar--"for being the best supporting actress." She's lived up to that honor since.

Today, Hattie is more than 'the best supporting"--she's an established, accredited actress after 300 motion pictures, who can demand--and get--her wishes recognized. She has used power in helping many young Negro aspirants who have tried to break through many closed doors in Hollywood. With money, earned in menial roles, Hattie has put that money to best advantage, owning property and aiding those less fortunate, all of which have made her a credit to her people.

As Beulah, her infectious, hearty laugh and peculiar incidents have earned her a top place among broadcast "for the family." In just 15 minutes a day she sells her sponsor's soap probably better than any other comedienne of her caliber. And as Hattie McDaniel, she's created for herself, through hard work and persistence, a name among the fabulous, and in her own right.

H. McDaniel Victim Of Prankster

HOLLYWOOD — (INS) — Somewhere midst the glamor and glitter of Hollywood stalks a man who "murders" screen and radio celebrities—but only for a few hours. During the last month at least seven top-flight entertainers have been reported dead by this man with a penchant for spreading shock rumors.



Miss McDaniel

Jack Benny was the first victim of the rumor-monger when he was reported dead from a heart attack at a Christmas party Dec. 24. Two hours of frantic checking and rechecking disclosed the farce.

MISS MCDANIELS LISTED

Hattie McDaniel, film and radio star, fell prey to the rumors. A call to her home quashed reports of her death before it spread through the film capital.

Two days ago the death of cowboy musician Spade Cooley was reported. Several radio commentators reported the death over the air and TV disc jockey Al Jarvis went so far as to observe one minute of silence in "memory of the entertainer."

Bing Crosby's demise has been reported at least three times in recent weeks.

Al Jolson was reported dead at least a dozen times in the past year.

ESTABLISHED ACTRESS:

Hattie McDaniel 'Top Afro-American Cheese' on CBS Show

By DOLORES CALVIN

NEW YORK CITY (CNS)—It is gratifying to hear from Hollywood that Hattie McDaniel is the absolute "who cheese" on the Beulah radio show on which she portrays Beulah. a gal who gets into plenty of hair-raising incidents.

For Hattie is a woman who has, through roles, which many felt degrading, built herself an enviable status by becoming today an actress with responsibilities, and most important, the authority to hire or fire any member of the Beulah cast.

Of this, we are proud, for that cast respects the thought that from the time they arrive for rehearsals until the time they leave after the broadcast, the name for Hattie is "Miss McDaniel."

Whatever Hattie herself may be guilty of as an offstage personality, such as the unusual pride for her home, particularly the barbecue pit, or the stir she caused the movie loving nation on announcing her separation—with divorce intent toward her five-month-old bridegroom—those factors aren't to be considered when you remember that Miss McDaniel has come a long, hard and cruel road with much criticism along the way.

Won Our First Oscar

It was she who won the first Oscar for the race for her role in "Gone With the Wind," "for being the best supporting actress."

Today, Hattie is more than "the best supporting"—she's an established, accredited actress, after 300 motion pictures, who can demand—and get—her wishes recognized.

She has used this power in helping many young aspirants who have tried to break through many closed doors in Hollywood.

With money, earned in menial roles, Hattie has put that money to best advantage, owning property and aiding those less fortunate, all of which have made her a credit to her people.

As Beulah, her infectious, hearty laugh and peculiar incidents have earned her a top place among broadcasts "for the family." and as Hattie McDaniel, she's created for herself, through hard work and persistence, a name among the fabulous, and in her own right.

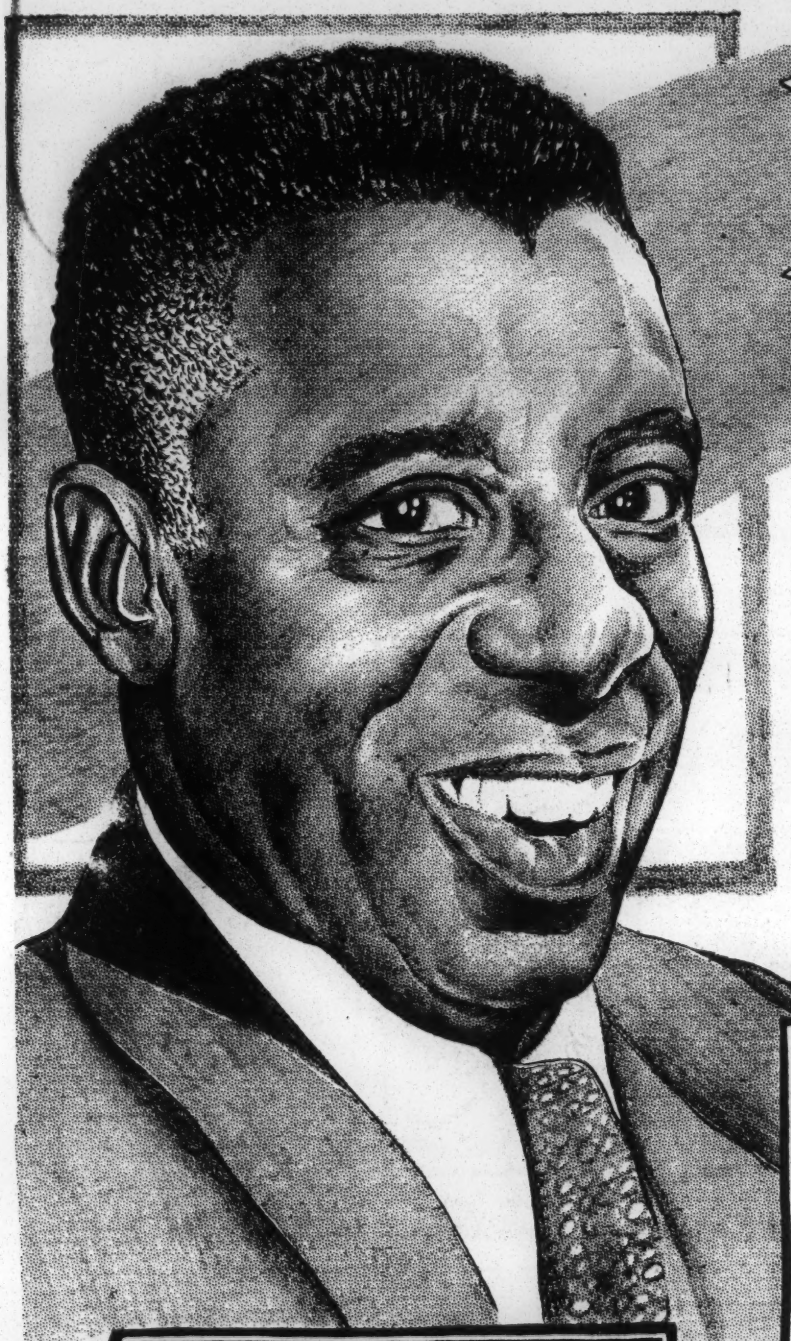
49c(1) (a) 1950

Your History

By J.A.ROGERS

Dates Back Beyond the Cotton Fields in the South... Back Thousands of Years Before Christ!....

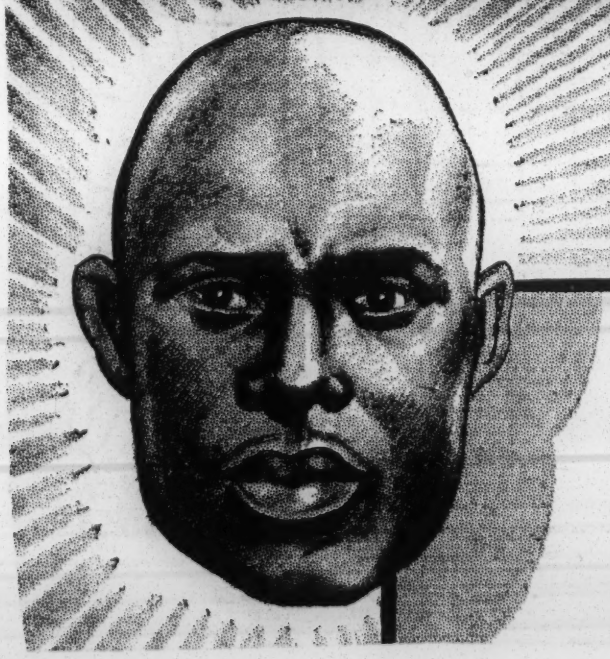
ILLUSTRATIONS BY A.S.MILAI



CLARENCE MUSE

ONE OF THE MOST VERSATILE FIGURES IN THE ENTERTAINMENT WORLD. GRADUATE IN INTERNATIONAL LAW, COMEDIAN, SONG-WRITER, SINGER, AND STAR OF STAGE, RADIO SCREEN AND TELEVISION. APPEARED IN SUCH SCREEN HITS AS "TREASURE OF SIERRA MADRE," "SO RED THE ROSE," "DANIEL BOONE," AND "IF I HAD A MILLION." PLAYED ON THE STAGE THE LEADING ROLE IN "TRILBY," "DR. JEKYLL AND MR. HYDE," AND OTHER CLASSICS. VERY POPULAR WITH HIS FELLOW ACTORS IN HOLLYWOOD.

THE NEGRO FACE THROUGHOUT THE AGES



AUSTIN STEWARD



BORN 1794 IN PRINCE WILLIAM CO., VA., WAS ONE OF THE FIRST SUCCESSFUL NEGRO AUTHORS IN AMERICA. HIS BOOK, "TWENTY-TWO YEARS A SLAVE," GIVING A REALISTIC ACCOUNT OF THE LIFE OF THE SLAVES AND THE MASTERS WITH HIS OTHER ADVENTURES, CREATED A STIR AND SOLD WELL. ESCAPING FROM HIS MASTER, HE WENT TO CANADA, WHERE HE BECAME PRESIDENT OF THE WILBERFORCE COLONY.

NATIVE OF ZANZIBAR, EAST AFRICA. KNOWN IN ISLAM AS ZENGHS, THE PEOPLE OF ZANZIBAR, WERE A POWER IN THE GROWTH AND SPREAD OF THAT RELIGION FROM THE SEVENTH CENTURY ONWARDS. SOME ROSE TO BE GREAT GENERALS, AS ZAYD, MOHAMET'S FAVORITE; GREAT SULTANS AS NEDJEH; GREAT POETS AS NUSIAB IBN RIAH; AND FAMOUS SINGERS AS SOREYJ. ABILITY, NOT RACE OR COLOR, COUNTED UNDER ISLAM.

MILAI.

Clarence Muse

49c(1) (a) 1950

Pearl Primus

Primus Thrills Audience With African Dance

By GLADYS P. GRAHAM

NEW YORK — (ANP) — Pearl Primus, talented interpreter of African and Caribbean dances, literally created a stampede at the American Museum of Natural History here last week, where she and her group were presented on "The Around the World with Dance and Song," series-conducted by Hazel Mueller, in the Museum's mammoth auditorium.

Both afternoon and evening performances were heavily packed with friends and art-lovers, who came to view the dancer in her first full-length recital since her return from Africa.

Dressed in a flowing gown woven by African natives Miss Primus greeted the huge breathless audience in her lecture-demonstration with the highlights and observations of her momentous trip to the "so-called dark continent." The artist received an outstanding ovation when she appeared on the stage.

"People of Africa sent you greetings. In the bush there is no such thing as man for himself. In Africa it is the community. The dancer is called the play and participate as a group. The chief is head of the tribe and his name of course must be known for identification purposes since he rules and is responsible for his people.

Miss Primus dispelled immediately the idea that many have that all Africans dance. She indicated that there were many Africans who did not dance and cared for the art only from an appreciative or communicative point of view.

"The dance is translated to the environment. The earth is the center of life it must speak to the dancer," she declared.

THE DANCE WORLD

Herald-Tribune

Miss Arthur's 'Peter Pan' Leads To Musings About Aerial Ballets

Sun. 7-16-50

By WALTER TERRY

ALL sorts of engaging actions take place in the current Broadway revival of "Peter Pan," shortly scheduled to celebrate its one hundredth performance. Not the least of these activities are Jean Arthur's boyishly lyric movements as Peter. the incidental dances staged by Wendy Toye, the flights through the air by Peter and his friends and the illuminated motions of Tinker Bell.

New York, N.Y.

Miss Arthur not only looks like a boy but she also moves like one. Strength as well as litheness are present in her motions and the air of bravado, epitomized by her legs-apart stance, convinces us that we are watching a boy-hero equally prepared for terrestial or aerial adventures. The actress also accomplishes her little shadow dance with remarkable neatness and engaging bounce, so much so that the dance follower would be tempted to muse on casting her in strictly balletic roles. And, as a matter of fact, such musings would not be too far astray, for Miss Arthur was coached by Edward Caton, the ballet master, and even contemplated making a sneak appearance last spring as another Peter in Ballet Theatre's "Peter and the Wolf." Furthermore, it is still possible that Miss Arthur will test her gifts in this ballet when Ballet Theatre next performs in New York.

If the ballet-goer is tempted to cast Miss Arthur in ballet parts after seeing her in "Peter Pan," he is also tempted to mourn the absence of aerial mechanism in certain of the old ballets. The flyings-about in "Peter Pan" are so adroitly staged, so applicable to the flights of fancy upon which the play is based, that one could wish that Peter Foy (of Kirby's Flying Ballet) who operates the flying apparatus, would be engaged by some ballet company to give extra physical fantasy to "Giselle" and other fairy-tale works.

"Giselle," in its first performance more than a century ago, actually did employ wires for the flights of the Wilis in the second act and high-wired dancers represented a perfectly valid dance tradition. Today's producers of ballet would undoubtedly like to restage "Giselle" and other fantasies with flying effects such as the Kirby organization produces but expenses of installation and operation, to say nothing of touring problems and the problems of working such a production into a repertory season, prevent them from investing in the plan. In some modern productions of "Giselle," flashing, mobile lights are used to indicate the flights of the Wilis just as Tinker Bell's ceaseless roamings are represented by such lighting effects, but flying by wire in our ballets is a thing of the past.

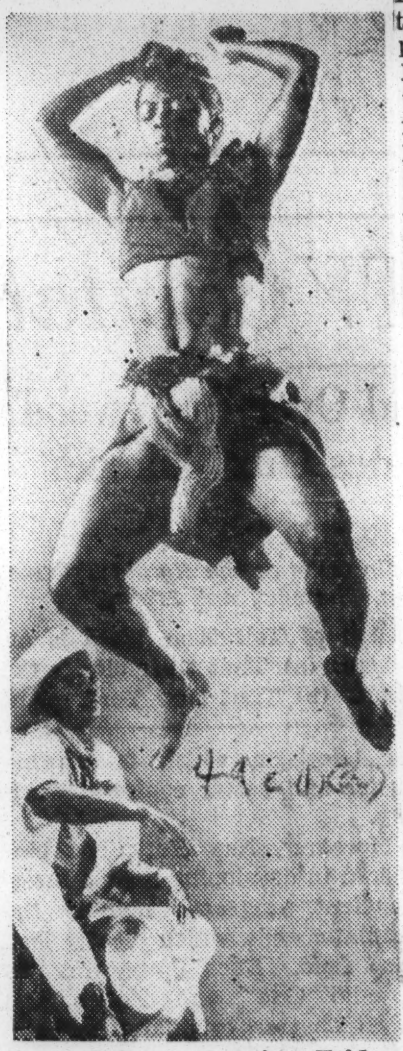
It might be argued, of course, that flying ballets are more closely related to the field of stage effects than to the realm of dance art. Certainly, most of us would resent a perpetual reliance upon mechanical devices in our dance works, but one must admit that such aids to theater as costuming, lighting, decor and other properties, can be a real aid, if properly used, to dance. It follows, then, that some ballets would gain rather than suffer from the presence of flying mechanisms.

I would like to see the Wilis fly, the swans in "Swan Lake" fly and the Firebird fly and, if pressed, I think I could suggest other dance works which would gain theatrically and lose nothing artistically by the application of those principals of aerial action which Mr. Foy employs so brilliantly in "Peter Pan." Even Igor Youskevitch, Karen Conrad and the other proscenium-scrapers might occasionally enjoy a respite from their self-motivated leaps and permit themselves, so to speak, to be wired for bound. Let us hope, then, that the aerial effects in "Peter Pan" will someday be reproduced in American ballet productions. It would, I think, be fun for all and sundry.

49c 11(a)

Lillian Moore, Jose Limon and company and Pearl Primus will be the stars of the fourth program of the Jacob's Pillow Dance Festival series, to be presented Friday and Saturday afternoons and evenings of this week in the Pillow's theater near Lee, Mass.

African Dancer



Pearl Primus, dancing Friday and Saturday on the Jacob's Pillow Dance Festival at Lee

Pearl Primus will appear on Broadway this fall in a new dance production based upon her year of study and dance experience in Africa. Miss Primus, whose period of research in West and Central Africa was made possible by a Julius Rosenwald Fund grant, will be presented on Broadway by a group of patrons headed by Pearl S. Buck.

Mary Ellen Moylan, who has been a featured dancer with the Ballet Russe de Monte Carlo, will join Ballet Theatre as a permanent member late in August in time to participate in the company's tour of Europe. James Mitchell, who appeared in "Brigadoon," and Allyn McLerie, the star of "Miss Liberty," have also joined Ballet Theatre. The company, on the other hand, has lost two of its principals in the persons of Hugh Laing and Diana Adams. In addition to the three permanent newcomers — Miss Moylan, Miss McLerie and Mr. Mitchell — a guest star for the European tour has been engaged in the person of Alicia Alonso, former member Ballet Theatre and currently head of her own ballet organization in Cuba.

Pearl Primus Finds Roots of American Dances in Liberia During Year's Study

NEW YORK (ANP) — Dancer Pearl Primus, who recently returned from a year's travel through West Africa, disclosed here last week that she had found the roots of the dances of the colored American.

"In Liberia," she said, "I found the very roots of the dance. The seeds of our American dances are there, the dances like the Charleston, lindy hop and the old plantation dances. A lot of the body movement is the same as that used during the religious services in some churches in the South."

Miss Primus visited the Belgian Congo, French Equatorial Africa, the Cameroons, Nigeria, Gold Coast, Liberia and the French Senegal.

To Form Symphony

The material gathered on the trip will be used to formulate a dance revue entitled "Black Symphony," which will trace the dance down through the spirituals and religious revivals and the blues and jazz era. Eight men and six women dancers will be in the revue as well as singers and musicians.

"I want to show the dynamic, electric drive of the dance," she said. "In all the places I visited, the culture is tied in with religion. The earth is the voice of the dancer. The dancer is the conductor, the wire, which connects the earth and the sky."

She cited the Bakuba people as an example. The tribe has one of the last kings in Africa. He has 350 wives, four of whom were chosen by him and the rest being gifts. "When the 350 wives danced

Pearl Primus Says Roots Of U.S. Dances Are In Liberia

NEW YORK (ANP)—Dancer Pearl Primus, who recently returned from a year's travel under a Julius Rosenwald Fellowship through West Africa, disclosed here last week that she had found the roots of the dances of the American Negro.

"In Liberia," she said, "I found the very roots of the dance. The seeds of our American Negro dances are there, the dances like the Charleston, Lindy Hop and the old plantation dances. A lot of the body movement is the same as that used during the religious services in our Negro Baptist churches in the South."

Miss Primus visited the Belgian Congo, French Equatorial Africa, the Cameroons, Nigeria, Gold Coast, Liberia and the French Senegal.

She cited the Bakuba people as an example. The tribe has one of the last kings in Africa. He has 350 wives. four of whom were chosen by him and the rest being gifts.

"When the 350 wives danced the coronation dance for me, they moved like a river without a ripple."

Speaking of beauty, Miss Primus said. "The women of the Congo are the most beautiful I have ever seen. They have maintained a certain grace, a softness and a certain pleasure in being companions to their men—a contrast to the western culture."

Upon her return to America, she said she had difficulty in "readjusting myself in every way, not only spiritually and physically, but even as far as food is concerned.

"Everything was so highly seasoned (in Africa) that you didn't know whether you were eating fish, fowl or potatoes.

"They use a lot of oils. You know what oils do to you? But the natives wanted me to be plump. They consider plump women real beauties. I became a real beauty."



DANCER PEARL PRIMUS, who after opening her own dance studio in New York's Greenwich Village, successfully put over her interracial dance program this week. Miss Primus is one of the most sought after terp-chorean instructors.

49c(1) (a) 1950

Pearl Primus

PURSUIT OF DEMOCRACY

Dancer Pearl Primus Has Returned From Africa With A Real Cultural Discovery

By MARJORIE McKENZIE

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Courier—The Editors.)

WHEN the scientist turns artist, he produces something that is perhaps not more beautiful, but certainly more knowing. When he has the opportunity to interpret verbally what he creates, his audience is affected both emotionally and intellectually. And the impression he makes, since it is consciously done, is for many also deeper and more lasting.



Miss McKenzie

Pearl Primus, the anthropologist and dancer, is recently returned from Africa where, with the aid of a Rosenwald fellowship, she studied native dances. She is currently giving a program of lectures and ceremonial dancing as a tentative presentation of her experiences in tribal living in the African bush.

Later she will probably enlarge her production with formal music, a small company of dancers and—for Broadway and the commercial theatre generally—less talk.

* * *

TO THE INTIMATE groups who saw and heard Miss Primus at the School of Creative Arts on Martha's Vineyard Island last week, the talk seemed wonderful enough without the dances to illustrate and punctuate it. Miss Primus was gay and subtle and very learned.

Her remarks were intended for a white audience which she assumed to be liberal and educated, but beset by the usual stereotypes about tribal Africa. These she rooted out with a sharp and oblique wit. She spliced in a deft political message, too. Her own enjoyment of the program was heightened by the presence of a number of Negroes in the audience.

To sort out the most interesting, the most significant, items of the potpourri Miss Primus has brought back, is a matter of individual taste. She confesses that she herself is still absorbing and classifying the material—dances, folklore, music, dress, language—she has collected.

* * *

ONE ARRESTING PIECE of information is that the dances, which are a part of the ancient cultural heritage of the African people are being performed only by the older people and are not being learned by the younger generation. Miss Primus predicts that in another ten years, the dances could be lost forever.

If there were any doubt of the importance of Miss Primus' travels, this possibility alone is enough to justify her project. One hopes she took along a movie camera and sound equipment. If not, undoubtedly she has prepared the way so that she or other scholars may return to record permanently so colorful a part of Africa's past.

There are other implications in Miss Primus' studies. She was obviously impressed with the awareness of the African people, even in remote areas, about the outside world. The problems of war and peace are matters which the simplest tribesman knows intimately.

* * *

MISS PRIMUS' MOST effective dance, both for its social significance and the skill which its performance requires, was a dance of peace. Peace is achieved in the African bush by stamping out war and evil, a fundamental piece of knowledge that often escapes Western statesmen.

Another discovery which Miss Primus should continue to present to American audiences concerns the ready acceptance by the black African of American Negroes. Miss Primus was welcomed as a "sister" who had "returned" from over the seas.

We have come, we like to believe, to the place where we deplore identification based on color alone. We like to think that our faith in the brotherhood of all men is both scientific and democratic, but unless it receives support, the logic of color is bound to prevail.

This is the untutored logic common to both the African bush and the Bourbon South. It leads not to a free world, but to the alignment of Asia and Africa and colored people everywhere against the unfulfilled promise of Western civilization.

49c(1) (a) 1950

SIDNEY POITIER

New Actor Hits The Top; Prefers The Simple Life To Glamorous One

By DOLORES CALVIN

Sidney Poitier, the "new face" who plays the revolutionary role of a brilliant Negro doctor in Darryl F. Zanuck's personally produced "No Way Out", is quite an unusual guy. For now at the brink of success, with his first film, in which he stars, ready for a fabulous world premiere, Sidney shies away from the limelight. He confesses he longs for "a little room out in the country" where he can live a simple life—walking around barefoot!

Meet Sidney Poitier

Meeting him for the first time at a private interview in the offices of 20th Century-Fox Sidney didn't look like the same guy who played Dr. Luther Brooks on the screen. "Maybe it's because I've grown a beard," he suggested. The beard is for his new role in "Cry The Beloved Country" for which he flies to London and on to Africa, leaving here August 27.

We found Sidney a handsome serious minded, studious looking personality with well controlled nerves, a clear, deep speaking voice, gentlemanly manners but with not much left of a sense of humor. Though boyish looking, he seemed too composed for just 26 years, an age when most young men believe the world owes them something and are in the process of collecting. Conservative and careful of his quotes, Sidney is typical of the younger stars creeping into the Hollywood scene. His only comment on his opinion of what is happening in the film industry as far as Negroes are concerned was that they are "improving daily." With a background of playing leads in "Lost In The Stars" and "Anna Lucasta," Sidney hopes to get Hollywood's call again for another film.

Owns No Cadillac

Contrary to most young actors upon completing their first important role, Sidney seemingly has not believed his publicity. He considers himself more of a hard working, conscientious actor than just a "lucky guy." And the belief that he was chosen for the role through merit and ability has been enough of a challenge to keep him level headed and down to earth. He owns no fishtail Cadillac, no swank apartment, no $200 tailor-made suits. He flashes no huge bankroll at cocktail lounges and does no personal bragging. This we consider a tribute to a new age of actors who reach for success and are determined to keep it.

Has Slight Accent

Miami-born but West Indian bred, Sidney's parents took him to the Islands when 3 months old. Though able to overcome most of it, there is at times a slight accent in his speech which raises the question. Fond of the West Indies, Sidney left there 8 years ago but returns to his family for periodic visits. He'll be home for Christmas.

A host of friends, Sidney spends all evening discussing various problems of the world with older, wiser people. Then he spends all night arguing these points with his contemporaries. And he wonders why he never gets to sleep before dawn.

Personal Notes

With no hobbies to speak of, acting becomes a 24 hour interest and he drowns any loneliness in "orange flips" made with milk, eggs, oranges and sugar. It's the price of a good drink of scotch. Of marriage, Sidney is definite: he has joined the bachelor brigade. And of his future he is definite too: if living the simple life makes him a simple guy then he'll never change. For he intends to go barefoot yet—if he can find that room!

The Bunche Family Congratulates

Courier, Chic. 2-10-50 ft Smith



MURIEL RAHN, who starred in the role of Cora in the Langston Hughes-Jan Meyerowitz opera recently premiered at Columbia U., receives congratulations from Dr. and Mrs. Ralph Bunche after her last performance on Saturday, Jan. 28, at Columbia's Brander Matthews Theater.

Muriel Rahn Ace-High in 'The Barrier'

ANN ARBOR, Mich. — Muriel Rahn, concert and opera soprano, whose singing and acting of the lead role in "The Barrier" won approbation of New York critics when the opera was presented at Columbia University last January, repeated her success at the University of Michigan this week.

"The Barrier," a music-drama by Langston Hughes and Jan Meyerowitz, is one of several productions being presented at the Ann Arbor Music Drama Festival which feature the world's greatest artists. Critics from the leading papers of the Midwest covered "The Barrier" and predicted a success for it if it goes to Broadway next season.

The Ann Arbor Daily News stated "the opera packs a powerful emotional punch," and described Miss Rahn's performance as "superb, with a voice gloriously true and resonant, always perfectly controlled." The Detroit Free Press summed up her work as "magnificent," and the Detroit News labeled her a "finely gifted soprano of great experience giving an immeasurably moving performance."

49c(1) (a) 1950 Bill "Bojangles" Robinson



UNVEILS BILL ROBINSON'S MEMORIAL PLAQUE—NEW YORK—Mrs. Elaine Robinson, wife of the immortal Bojangles, unveils the headstone of his grave at Everareen Cemetery, Brooklyn. Some of the distinguished guests are: (l. to r.) Ed Sullivan, columnist, Rabbi Jonah Goldstein, Mrs. Robinson, former Commissioner Battle, and the Reverend John H. Johnson.—(Keystone Photo).

49c(1) (a) 1950

Bill "Bojangles" Robinson

"Bojangles" Left Widow only $3,150 Estate.

New York, April 15-(AP) Bill "Bojangles" Robinson, who earned approximately $2,000,000 during his tap-dancing career, left an estate of $3,150.
The figure was disclosed in letters of administration issued by Surrogate George Frankenthaler Friday to Robinson's widow. During his lifetime the Negro dancing star of Broadway and Hollywood gave heavily to charity. He died last Nov. 25 at 71.
Funeral, probate and other expenses must come out of his meager estate. If there is any left, it goes to the widow, the former Elaine Dash.

News
Sat. 4-15-50
Birmingham, Ala.

Bill Robinson's Estate Valued at Only $3,150

New York Sun

Bill (Bojangles) Robinson, whose dancing feet brought joy to his audiences and helped enrich innumerable charitable funds, left an estate of only $3,150.

This was disclosed yesterday when Surrogate George Frankenthaler issued letters of administration of his estate to his widow, Mrs. Elaine Robinson of 2588 Seventh Avenue. Mr. Robinson died last Nov. 25 at the age of 71.

Dat. 4-15-50

According to an affidavit of Martin L. Forkin of 160 East Rorty-eighth Street, who knew he dancer for "forty-odd years, Robinson lost his parents when he was 5 or 6 years old. He had one sister a year or two younger than he was and whom he had not seen since she was 4 years old.

Mr. Forkin said that Mr. Robinson never had any other brothers or sisters and that he had never adopted any children. Since there was no will and no other distributees the estate passes to his widow.

'Bo' Left Only $3,150; Gave Vast Fortune Away

Afro-American

NEW YORK — Although his life-time earnings were approximately three million dollars, the late Bill (Bojangles) Robinson, the famous dancer, left an estate of only $3,150, it was disclosed in Surrogates Court last week. He did not leave a will.

This came to light when Surrogate George Frankenthaler issued letters of administration to the dancer's widow, the former Miss Elaine Dash, whom he married in 1944. She is the sole distributee.

Dat. 4-22-50

Robinson's estate consisted only of personal property such as cash, clothing etc., from which his debts and funeral expenses must be paid.

Elaborate Funeral Recalled

He died last Nov. 25 at the age of 71 after 60 years as a dancer, actor and entertainer, and was given one of the biggest funerals ever held here.

The revelation supports the AFRO's contention at the time that Robinson died virtually penniless.

From Poverty to Riches

He came up the hard way as an underprivileged youth in his home town of Richmond, Va., displayed the rhythm of his feet in the streets where admirers tossed pennies at him, and became a $6,600 a week star in Hollywood and on New York's famed Broadway in the 1930s.

Robinson, a humanitarian at heart, and a friend of the underdog, spent the bulk of his fabulous earnings in helping along those who started life as he had—without the breaks.

Gave Away Earnings

His charities—which knew no racial, national or religious boundaries—were extensive and often anonymous. He gave his talents to worthy causes as freely as he spent his money, dancing at up to 400 benefits a year.

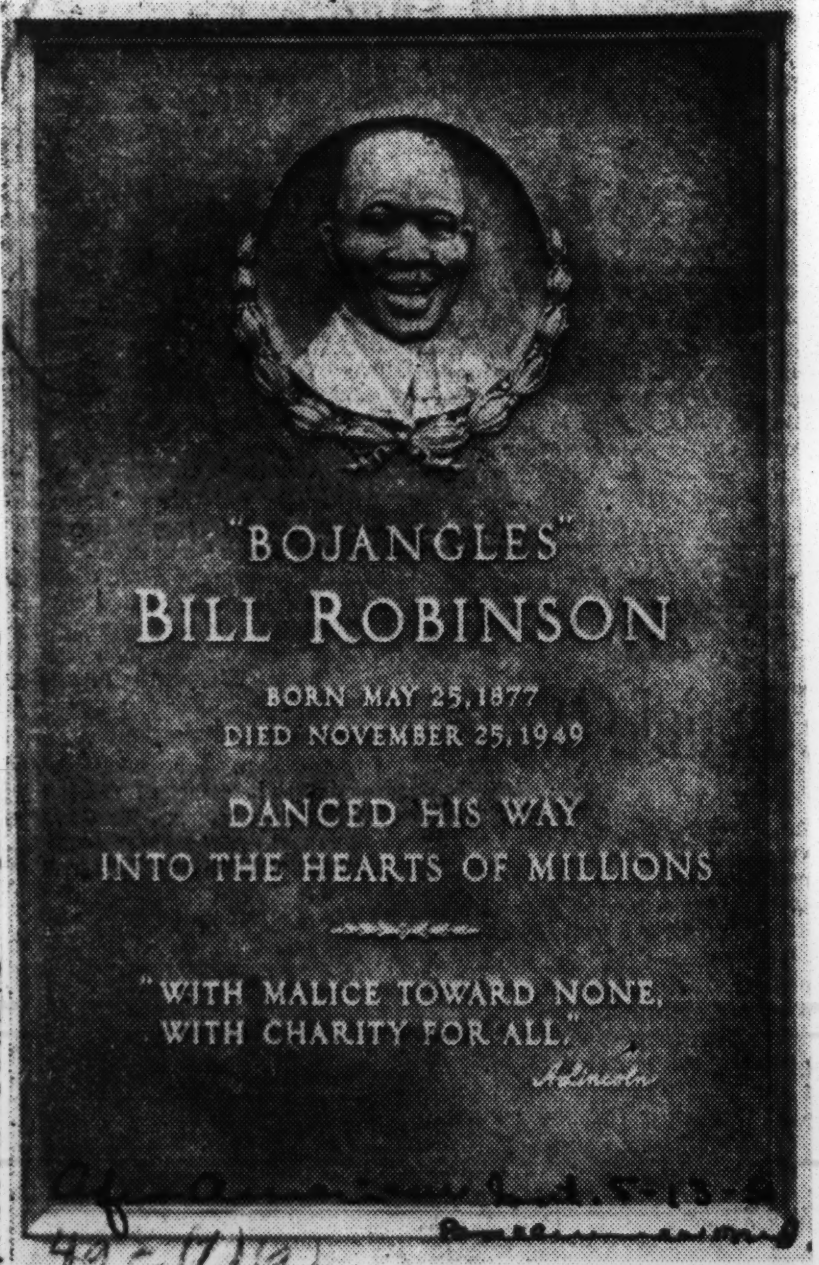
Marty Forkins, his manager for more than 40 years, tried constantly to get Robinson to make profitable investments—but the only kind of investments he showed an enthusiasm for was those personal contributions which brought immediate financial relief to thousands.

No Foundation Report

Still unexplained last Friday was what happened to the money contributed by the public to the Bill Robinson Foundation, started by a white news columnist when the dancer became ill.

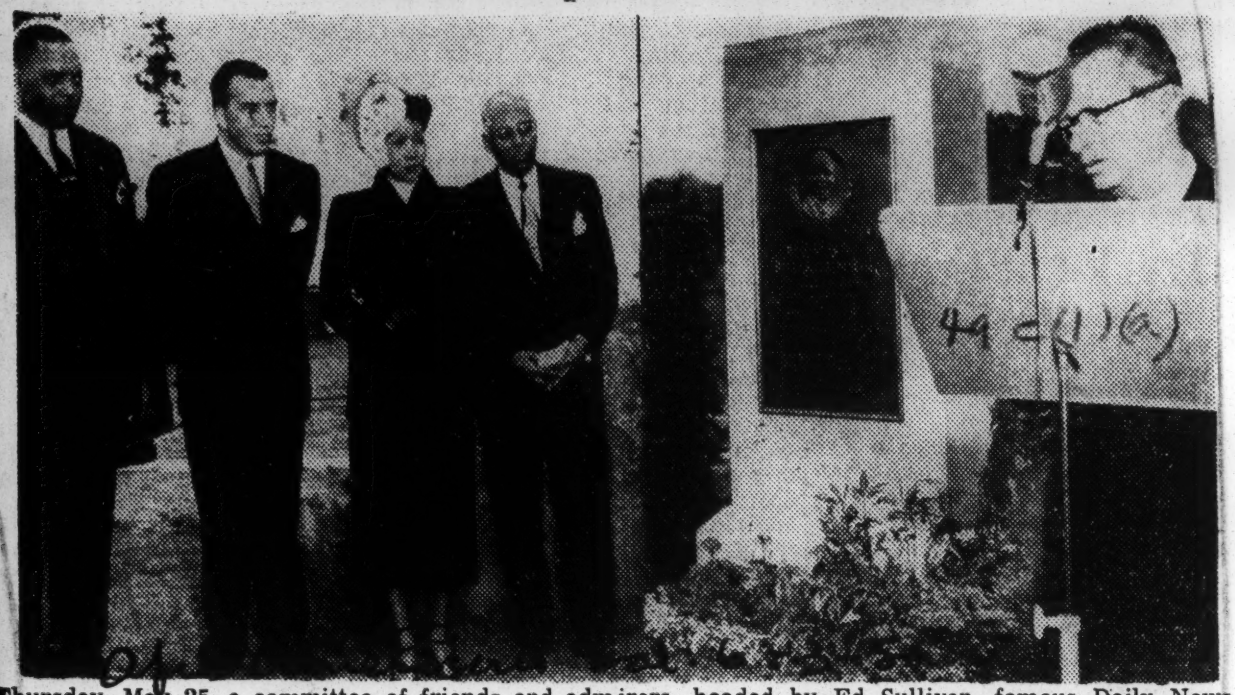
The total amount of funds raised has never been made public, nor was it stated what was to be done with the funds.

Bill Robinson Plaque Unveiling



This is the headstone that will be unveiled in Evergreen Cemetery, Brooklyn, N.Y., on May 24, in simple tribute to Bill Robinson, the man who "danced his way into the hearts of millions."

Unveil Plaque of Late Dancer



Thursday, May 25, a committee of friends and admirers, headed by Ed Sullivan, famous Daily News columnist and television star, unveiled a plaque dedicated to the late "Bojangles." The plaque which was placed over the late artist's grave, Evergreen Cemetery, Brooklyn, read as follows: "Bojangles" Bill Robinson, born May 25, 1877, Died November 25, 1949, danced his way into the hearts of millions—"With malice toward none, with charity for all." A. Lincoln. L. to R. shows, Ex-Commissioner Battle, Ed. Sullivan, Elaine Robinson, wife, and Noble Sissle, band leader.

Unveil Monument To Bill Robinson

NEW YORK—Most people go to a cemetery on an errand of sorrow—to bury one dearly beloved or pay respects to a silent grave.

Thursday afternoon scores of New York's most prominent citizens . . . from all walks of life . . humble and great . . . went to Evergreen Cemetery in Brooklyn.

There, in an atmosphere of reverence, the Negro Actor's Guild unveiled a great, beautiful monument to the memory of the fabled Bill Robinson . . . who danced before royalty and the common people and whose great soul soft-shoed off the stage of human activity not so long ago.

You have to see the monument to appreciate it . . . but you don't have to see it to know why it's there. The Negro Actors Guild, of which Bill was an honorary president, says its purpose is to keep his memory evergreen and to inspire youth.

It's a good reason for a monument.—B. R.

Bo's Widow, Second Wife Weep at His Monument

Entertainment Stars, City Leaders, Plain People See Unveiling in Brooklyn Plot

BROOKLYN, N.Y.—More than 400 persons from all walks of life halted their activities in Manhattan last Thursday to journey to Evergreen Cemetery here and watch the Negro Actor's Guild unveil a striking memorial to the memory of Bill Bojangles" Robinson.

In a solemn ceremony high on a grassy knoll overlooking Long Island, Mrs. Elaine Robinson, widow of the great dancer, gently pulled a string attached to the eight foot granite monument.

As the snowy white cloth fell from around it, an exact image of the happy Bojangles smiled out to the crowd.

Widow, 2nd Wife Weep

As the spectators gasped at the strinking likness to the dancer, tears welled in the eyes of his attractive widow.

Another , attractive woman, seated three rows from the monuments's base. was seen to reach for her handkerchief and wipe away a silent tear.

She was Mrs. Fannie Robinson, second wife of the dancer.

Many Stars, Leaders Attend

The faithful who came were a cross section of the people who worshiped Robinson as the greatest tap dancer the world has ever known.

They included stars of radio, stage, television and screen, judges, high city officials, and just plain little people.

Participants Listed

Before unveiling of the monument which bore a bronze image of Bojangles, the Rev. John H. Johnson and Rabbi Bernard Birstein said a few words of prayer.

Then the Eva Jessy Choir sang a selection accompanied by Cellist Kermit Moore, and Bill's long-time friends Noble Sissle and columnist Ed Sullivan made a few remarks.

After the unveiling there followed the dedication by the Rev. Johnson; prayer by Rabbi Birstein; another selection by the choir; and the blessing by the Rev. Mr. Johnson.

The ceremony ended with the blowing of taps by bulers of the 369th AAA Group.

Hilda Simms of 'Lucasta' Fame Pulverizes London in New Play

By RUDOLPH DUNBAR

LONDON — (ANP) — Eighteen months ago in London, Hilda Simms made her sensational debut in "Anna Lucasta."

When the play closed she went to France, rented a villa and devoted her time to the serious study of French-reading, writing and collecting antiques.

She also spent much time in visiting French plays, and met Louis Jouvet, Jean Louis Barrault and other great French actors. But the restless urge for the foot-lights haunted Hilda. She began studying with George Wague, Barrault teacher, and waited for her chance to return to London.

Gets Her Chance

Recently at the Embassy Theatre this chance came when Hilda Simms appeared in a revival of Irwin Shaw's play about the poor folk of Coney Island.

In this play, however, Hilda's opportunities are limited. It is chiefly about two old men who are bullied by a riverside thug, until they are exasperated to the point of murdering him. Miss Simms stole the play by her surpassing merits and her large resourcefulness as an actress. The next morning the entire press was unanimous in commenting upon her superlative excellence which had pulverized London when she appeared in "Anna Lucasta."

On the stage she wore a silver lame dress which was created for her in a few hours. The dress which was designed for her to wear did not arrive from Paris

'Smart Affairs' First To Crash Miami Beach

MIAMI, Fla. — Theatrical history was made here Friday night when Larry Steele and his "Smart Affairs of '51" revue opened here on Miami Beach for an indefinite engagement. It was the first time that an entirely all-colored show has played, although various name acts have worked the top spots during the last two years.

In a new club just opened by Sam Singer and named the Cotton Club, hundreds of tourists who jammed the spot saw a show that was fast-moving from start to finish. Singer wasn't exactly a new employer to Steele as he is a part owner of the Club Harlem in Atlantic City, N. J., where 'Smart Affairs" has played for the past three years.

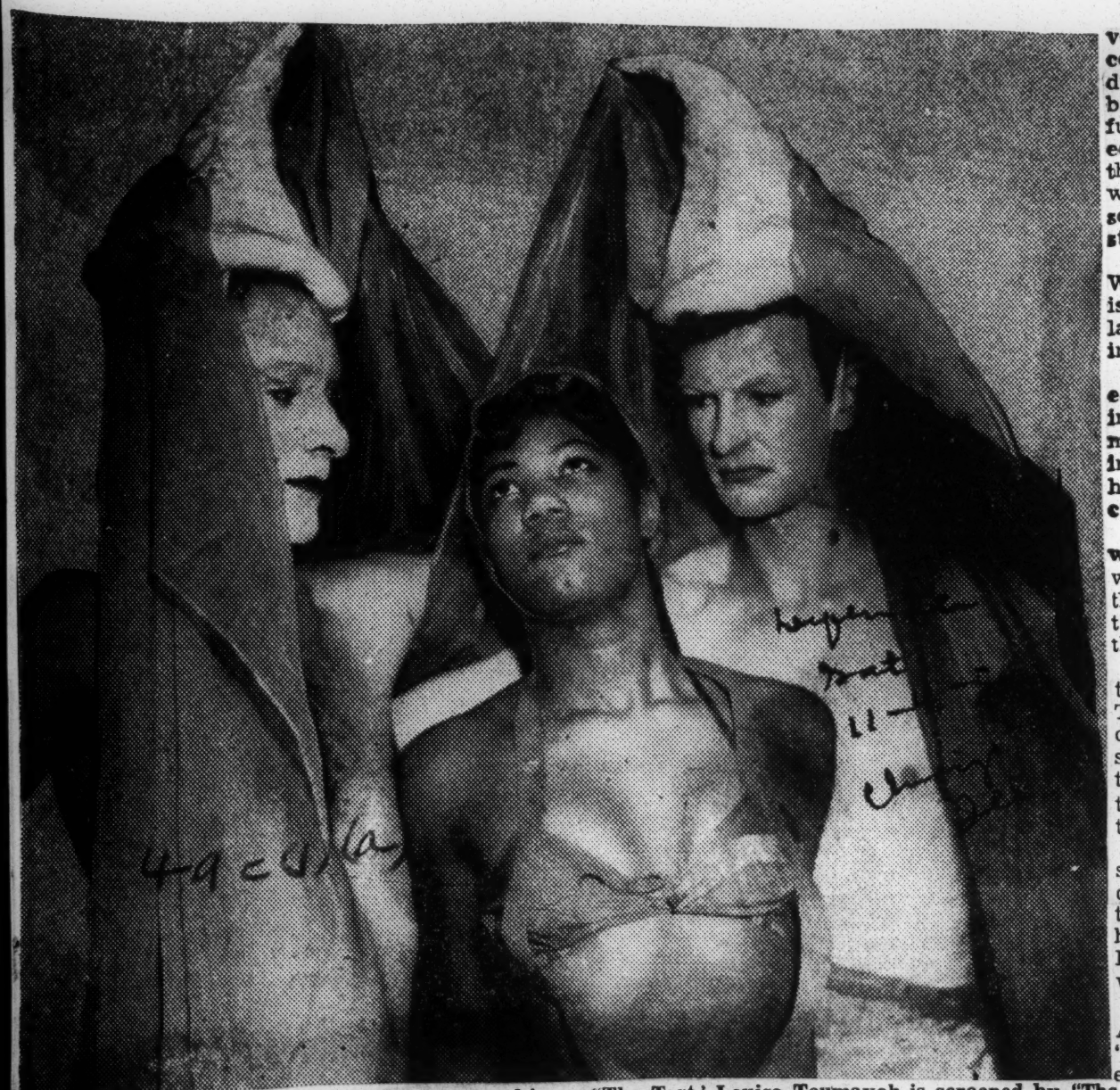
The cast features most of the same members who caused critics to rave this summer when they viewed it at the seashore resort. New routines, costumes and dances and songs were written by Steele and his staff to streamline the show.

The headliners include Bob Parrish, Butterbeans and Susie, Marian Bruce, Janet Sayre, the Congoroos, Jimmy Smith, Flick Montgomery, Jimmy Tyler's band and dancing boys and girls.

In order to make this engagement, Steele said that he had to cancel many theatre and night club dates. Every one of the managers of these places agreed to the cancellation, he added, because they realized that this was one of the most important dates he's ever played and many wanted to help him as much as possible to break down barriers erected against many colored performers and shows.



RAGE OF PARIS—The sensational Four Step Brothers, famous American dance team, created their usual sensation at the Lido in Paris, France. In this shot they are shown with movie star Errol Flynn and his wife. The Step Brothers were lined up for several lucrative bookings on the Continent before returning to the United States. The four dancing demons did for American dancing what Ellington and Armstrong did for American music in the eyes of Europeans.



A SCENE FROM Picasso's play, "Desire Caught by the Tail" at the Watergate theatre in London. "The Tart,' Louise Toumavoh is screened by "The Curtains," John Fabian (left) and Peter Johnston.

Louise In London

She's Center Of A Picasso Play

By EDWARD SCOBIE

London at the moment is the center of a heated controversy about Pablo Picasso's first attempt at play writing. Critics and the select, arty audiences who have been to the Watergate theatre agree that "Desires Caught by the Tail" is certainly an unusual concoction of the bizarre.

The play features Louise Toumavoh, an attractive 19-year-old Negro actress. The characters, in varying degrees of undress, flit about the stage in confused attendance on "The Tart" (Louise Toumavoh).

Their names are as unlikely as their weird ramblings. "Big Foot," the hero, is a white man in love with "The Tart"; with him in this mad mix-up are "The Orion," "Fat Anxiety," "The Two Curtains," "The Bow-Bows" and "Round End." The dialogue is at all times incoherent.

For instance, when two feet with lighted bulbs appear on the darkened stage someone chants "My chilblains, my chilblains, my chilblains." "Fat Anxiety's" prolonged outburst, lasting 15 minutes, is rigidly confined to "A A A A ..."

The only sensible thing about Pablo's brainchild is Miss Toumavoh's successful struggle with a completely baffling 110 minutes, during which time she takes a bath with the rest of the cast in full view of the audience, is packed in a coffin with "Big Foot" and the others, dances the Charleston wearing three roses over some scanty apparel and cavorts on the stage in a dressing gown.

Yet the 30-year-old producer, William Jay, stoutly maintains: "It is the most interesting and stimulating play that I have handled in ten years."

Said Louise with a good-humored grin: "You see, Picasso is trying to show what went on in his mind during four hungry nights in an unheated, unlighted, Paris hotel room during the German occupation in 1941."

The hard-bitten London critics were very favorably impressed with Louise. She hopes for something "less fantastic" but admitted that she is thoroughly enjoying the play.

Londoners have been crowding to see "Desire Caught by the Tail." Although scheduled to run only six weeks the bookings are so heavy that the play is certain to move from the small Strand theatre to a larger one for an extended showing.

Responsibility for the rush for seats rests on the slim shoulders of Louise. After her first week in the play fan letters poured into her small London flat. "Naturally, I'm happy about it all. Hope this will last," she ventures.

She has had few good breaks. Apart from a minor role in the "Georgia Story" and playing Honey in "Deep are the Roots," she did chorus work in Pantomine. Thoroughly fed up and disappointed she trekked across to Spain, where she appeared in cabaret for three months. It was while in Spain that William Jay spotted her and immediately signed her for the part in "Desire Caught by the Tail."

49c(1) (a) 1950

IRENE TREADWELL

New Broadway Star

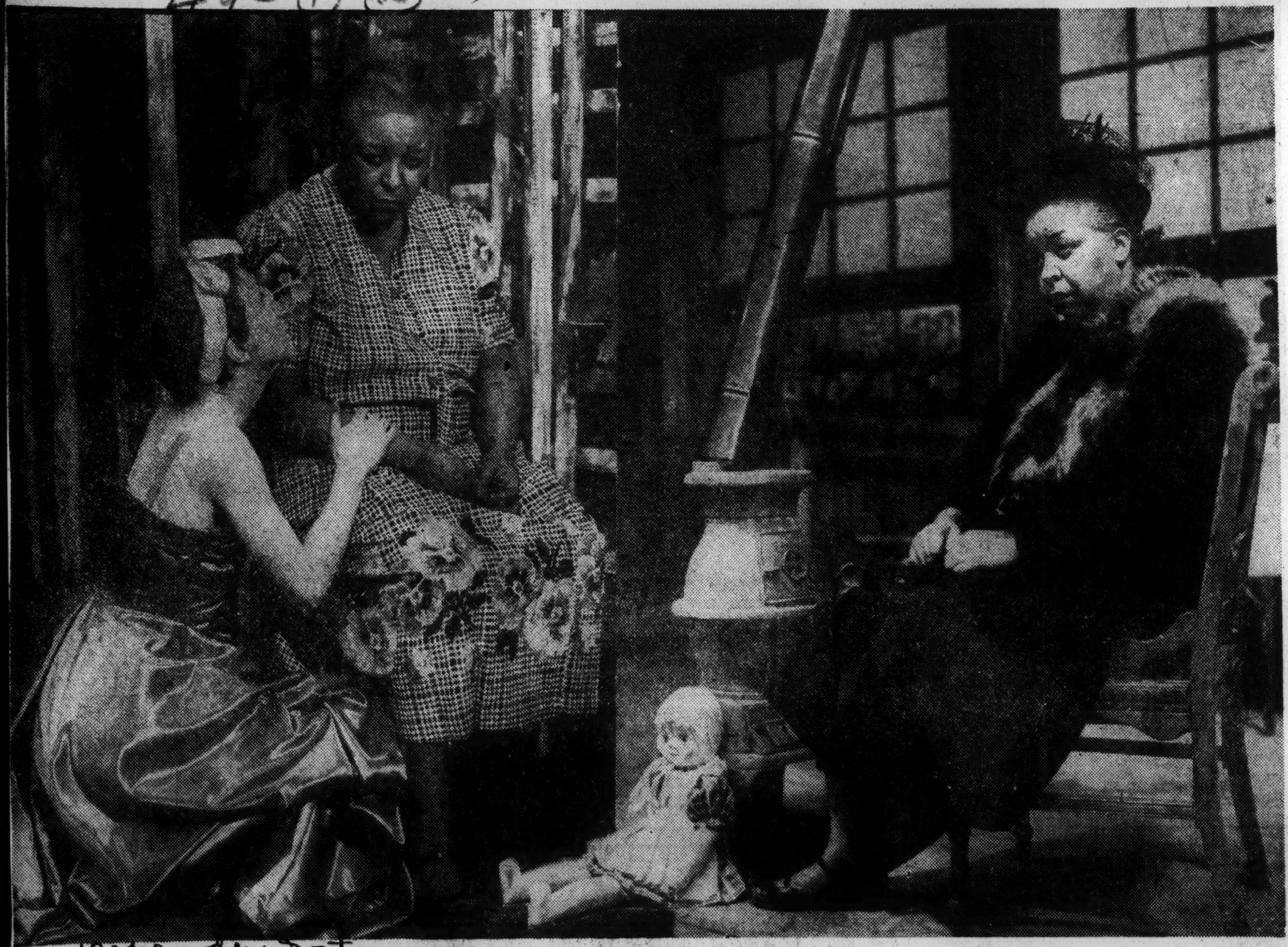


is shown with Helen Hayes in a scene from "The Wisteria Trees" which reopens at the Martin Beck Theatre, Aug. 14. Miss Treadwell, a TV and radio star, has been a member of the cast since its opening on Broadway in March of this year. The photo immediately above is a picture study of the talented little actress.



IRENE TREADWELL, 7, of 313 W. 114 St. (top photo)

It Was Ethel Waters In 1930—It's Ethel Again In 1950



Ethel Waters, for years recognized as the number one singer of popular songs, and who turned actress to star in such hits as "Miss Calico" and "Mamba's Daughters," is back on Broadway as star of "The Member of the Wedding," currently appearing at the Empire Theatre. Here, left, she is shown with Julie Harris, who depicts a lass of 12, and another of her several scenes that highlight the show, singing the production's hit tune, "For His Eye is on the Sparrow and I Know He Thinks of Me." With the arrival of "Wedding," Miss Waters enjoys the distinction of her name being emblazoned across the face of two theatres within as many blocks. The other marquee invites patrons to observe her sensational performance in the picture, "Pinky."

Ethel Waters, star of *The Member of the Wedding,* as she took her curtain call in a Broadway theater. Unfazed even though the weight had missed her by inches, she quoted a line from the hymn she sings in the play: "His eye is on the sparrow and I know He watches me."

Ethel "Praises the Lord" for Passing Her Success and Moola

NEW YORK — (CNS) — "The Member of the Wedding" received 17 ballots in the New York Drama Critics' circle and thereby won the coveted award as the best play of the season.

No one is any happier than buxom Ethel Waters who claims that this same time last year she was practically counting her pennies.

She worked only seven weeks out of fifty-two last year and those seven were spent in "dumps and dives." But she never gave up hope for wherever she went her portable altars went with her. Between shows she would pray—for success again.

Then along came "Pinky," a real comeback for her in the movies. It was her first part since "Cabin in the Sky," and a starring role at that. She was so good in it she won a nomination from the Oscar people as one of the best supporting actresses of the year.

"Pinky" paved the way for a terrific increase in nightclub salaries. And then the trip to New York.

Mrs. Carson McCullers had written a play but the part for Ethel was small. Being a recent headline star she had the right to take the part in hand and build it. She kept adding and injecting her humor and ability into the role. Again that was "The Lord" aiding her.

The show was a success and Ethel's prayers were answered. She's won her success, and the feeling of success once again has given her new strength and health. She's also made another trunkful of money.

"Thanks to the Lord. He never lets you down," she says.

ETHEL WATERS AND A HYMN

By HENRY HEWES

"I HAVE no acting technique." This blunt admission comes from Ethel Waters, whose nightly business it is to spellbind audiences of "The Member of the Wedding" with her eloquent portrayal of Berenice, the warm-hearted cook.

Ask her how she does it and she'll tell you: "I act instinctively. That's why I can't play any role that isn't based on something in my life.

It took her a while to be convinced that she could play the part of Berenice. Not that she'd never been a cook. She had, and was proud of it. "But being a cook doesn't mean you have to lose your dignity," says Ethel, "and the Berenice I read about in the book was not only undignified but bitter."

While Miss Waters isn't exactly a weak and submissive person, she certainly could never be described as bitter. "If I let myself think bitterness all the time, I'd just be hurrying myself to my grave," she says.

Fortunately for everyone, director Harold Clurman was able to open pipelines into the role through which Miss Waters' own instincts and warmth could flow. He calls what happened a magnificent collaboration between actress, playwright, and director, but Ethel's own description of her amalgamation into the play makes it sound more like a religious experience.

An Actress Talks About The Song She Sings In Hit Play

Hunch on Hymn

"That hymn started it," she says. "When Carson McCullers [who adapted the play from her own novel] asked me if I didn't know some song that I might sing to the children, I thought a minute and then it came to me as a hunch, the way many things do with me. I remembered an old hymn my grandmother used to like:

Why should I feel discouraged,
Why should the shadows come,
Why should my heart be lonely
And long for heaven and home,
When Jesus is my portion?
My constant friend is He:
His eye is on the sparrow,
And I know he watches me;

I sing because I'm happy,
I sing because I'm free,
For His eye is on the sparrow
*And I know He watches me.**

"I liked it, too, but when grandma made me stay in and play it for her one-finger on the organ, I wasn't singing because I was happy, I was singing because I had to. Anyhow, I sang it for Carson, and when I finished, she got in my lap and cried just like Frankie does in the play."

From that moment things began to break for both the show and the hymn. During the Philadelphia tryout the producers were having their troubles with a series of expensive scene-shifts originally planned to come at the end of the second act. No matter what they did, it did not seem to satisfy the audience. Clurman decided to try cutting these shifts—to end with the hymn, instead.

He tried the hymn ending at a matinee. It went so well that not only has it stayed ever since, but Clurman even insisted that it be used again at the final curtain. For him it had come to stand for the spiritually rich life in the Adams' kitchen.



Alfredo Valente

Ethel Waters

"The hymn brought more God into the show and saved thousands of dollars in scene-shifts," remarks Ethel, who balances her religious ardor with a strong practical sense.

A week after the New York opening, the hymn appeared to have paid off in another way. As Miss Waters took her solo curtain call, a thirty-pound sandbag fell from the flies, miraculously missing her.

Troubling Lines

While the hymn sweetened the part considerably for Ethel, she was still uncomfortable saying lines that sounded suggestive to her in front of the children. When Clurman noticed this, he lectured the entire company explaining that behind these lines was a universal loneliness and a longing for love. He made her realize that Berenice was the earth base of the play, and that earth knows nothing about dirt.

Miss Waters is also thankful to be playing opposite Julie Harris. "If Julie hadn't brought such warmth and love into the part of Frankie, all the directors and writers in the world couldn't have made me love her the way I do in the play."

The same applies to Brandon De Wilde, the 8-year-old boy in the play, who, while onstage, minds Miss Waters as if she were a parent. At one performance a broom fell from its closet during an important scene. Brandon looked at the broom and then at her. She gave him a nod of assent and he quietly put the broom back in its place, allowing the scene to continue without interruption. Occasionally in the play Brandon has lines whose meaning he doesn't and shouldn't understand. As he delivers them, the precocious youngster invariably looks at Miss Waters out of the corner of his eye to catch her reaction, while she does her best to maintain a sphinx-like stare.

Dislikes Hypocrisy

It might be pointed out that among actors in the theatre such relationships are rare, for these relationships require that the actors involved behave the same offstage as they do on. Miss Waters, who dislikes hypocrisy, finds natural impulsive behavior easy. She says: "Anytime you turn down your first hunch to follow a second thought, you're headed for trouble, because the first thought comes from God."

Such religious sentiments in no way interfere with Ethel Waters' ability to drive a hard bargain, and she is almost as reluctant to contract for free performances as is George Bernard Shaw to waive his royalties. On the other hand, she will often sing song after song at a party when it is clear that she hasn't been invited with this in mind.

Her batting average in the theatre is phenomenonally high, with her performances in "As Thousands Cheer," "Mamba's Daughters," "Cabin in the Sky," and "The Member of the Wedding" being the only ones

POETRY IN A DRAMA

'The Member of the Wedding' Remains Constant and Unimpaired

By BROOKS ATKINSON

WHILE the rest of us have been going about our affairs and altering our moods to conform with external circumstances, "The Member of the Wedding" has remained constant and intact at the Empire Theatre. Since January 5, when Mrs. McCullers' play opened, war has broken out in Korea and we are riding the whirlwind again. To revisit "The Member of the Wedding" now is to catch a rueful glimpse of the old America when external affairs seemed less urgent than the turbulence and torment of a graceless adolescent girl in Georgia.

Nothing has changed at the Empire. Oh, perhaps Ethel Waters gives "For His Eye Is on the Sparrow" a conscious artistry it did not have when the play opened. Isn't there a touch of the professional stage singer in the way she introduces this grateful hymn into the cluttered kitchen of a battered home?

This comment is offered in the form of a question because it may not be true. Even if it is true it does not diminish the warm majesty of her performance as a compassionate housekeeper in a motherless home. There is an artless nobility in the patient, forgiving attitude Miss Waters takes towards the nervous crises of the girl of the family, the dangerous impulsiveness of the housekeeper's son and the innocent restlessness of the little boy next door. The attitude is the important thing—not the details. Everything of basic importance to the truth of life seems to have been gathered up into the personal experience of this simple housekeeper who has loved and lost more than once in her lifetime and can now view the troubles of her juniors with wisdom.

Acting Masterpiece

Julie Harris' performance as the adolescent girl is still a little masterpiece. How do actors go on in their parts month after month without losing the freshness of their style? For the part of the high-spirited Frankie Addams looks like an exhausting one. Since Frankie is in a constant state of incandescence, the acting begins on a high key and remains there for two acts—all motion, all wildness and hysterical expression, a long, varied dance of adolescent excitement.

In the last act, Frankie, always the little egotist, is posing as a young lady, with a good deal of ingenuous condescension; and this aspect of a growing girl is probably less exhausting for Miss Harris to portray. But it is only one part of an obsession-haunted junior miss who is like a bolt of lightning in Miss Harris' quick, keen, darting performance. Getting under the surface of the character, the performance illuminates her from within. Add to the intelligent planning of Miss Harris' performance a touch of personal genius for acting, and there you have the measure of her contribution to the 1950 theatre.

Everyone is in love with Brandon De Wilde's sober and plump little performance as the boy next door. The part has been written by Mrs. McCullers and directed by Harold Clurman with droll understanding—a kind of Greek chorus to the play as a whole. In other hands than those of Master De Wilde it could be unbearably precocious. But he plays it unselfconsciously. In addition to that, he plays it with an air of personal indomitability that preserves the ndependence of the character amid the whirl of the play. Since he is a good actor with an instinct for making even a small gesture count for something in a performance, Master De Wilde could do quite a lot of scene-stealing if he wanted to. Small as he is, he has the magnetic personality of a real performer.

Element of Mystery

Like all original works of art, there is an element of mystery about "The Member of the Wedding." It is not an eventful play with a plot or with a conclusion that has been earned by logic or reason. Nothing of great importance happens; some of the peripheral things that do happen have no pertinent relation to the play. Neither are there any memorable lines in the dialogue. As a play, "The Member of the Wedding" is elusive and intangible.

But it gives a vivid impression of life being lived with concentrated vitality by people of force and passion. Although the life it chronicles is commonplace, the people who live it are free individuals who cannot be reduced by circumstances to commonplace levels. Mrs. McCullers understands them intimately, but she looks on from a cool distance, viewing them almost like figures on a screen who are working out their destinies in a vast universe they neither comprehend nor control. "The Member of the Wedding" is not a self-contained play. It is a poem about the private hope and pain of living at high tension in a heedless world. The adversary in this play is the unseen world outside that engulfs it.

If it were not for "The Glass Menagerie," "A Streetcar Named Desire" and "Summer and Smoke," Mrs. McCullers might have had difficulty in finding the proper idiom for her play, and audiences might have difficulty in surrendering to it so completely. Tennessee Williams is the pioneer in thi particular poetic genre, which has rescued one aspect of the theatre from mathematics and geometry.

The Essential Core

But the essential genius of "The Member of the Wedding" derives from Mrs. McCullers' personal experience and her attitude toward her material. She is composing not only out of knowledge but out of feeling. The anguish of the adolescent girl and the pity of the middle-aged housekeeper become poetry in Mrs. McCullers' rendering. We all owe a debt of gratitude to Mr. Clurman for the imaginative direction, and to Miss Waters, Miss Harris and Master De Wilde for memorable acting. But "The Member of the Wedding" is all Carson McCullers. In mood, and probably in material, it is an intensely personal work of art and the chief literary treasure of this year in the theatre.

Biography Relates Triumph of Actress Over Many Trials

NEW YORK — Ethel Waters, one of America's great women of the stage, screen and radio, tells for the first time, through writer Charles Samuels in the October Ladies' Home Journal, a fearlessly frank story of her rise from the squalor of the slums to stardom. The title "His Eye Is On The Sparrow" is taken from a Negro spiritual, a favorite of her grandmother who was the one source of strength and love in the actress' life as a child of the streets.

At the age of 13, Ethel had been married and separated and was on her own. An illegitimate, unwanted child, she was shuttled about among hard-drinking, poverty-stricken relatives in Chester, Pa., her birthplace and in Philadelphia and Camden. She never lived long in any of the tumbledown, rat and vermin-infested shanties. Thieves and habitues of the Red Light District and the other dead-end kids of her neighborhood were her friends. She learned to fight and steal and hold her own with an electrifying vocabulary of profanity, her one trusty defense.

Surrounded by vice, poverty and degeneracy with none to help, she began a slow, hard ascent from a scullery job at the age of 13, to big-time show business. Here too, began her search for God and her deep religious faith.

Today Ethel Waters' name blazes in foot-high letters from the Broadway theater where she stars in The Member of the Wedding, a drama that won the Critics Award this year. It is merely the latest in a long succession of hard-won triumphs. In 1939 in Mamba's Daughters, she was the first actress of her race ever to be starred on Broadway in a dramatic play. Later she had the lead in both the stage and film productions of Cabin in the Sky. In the movie version she won a costly battle to hold to the spiritual qualities of the play. For a time she was blackballed out of the entertainment industry because of that struggle.

The actress, in a life-story singularly free of bitterness, explains, "It's been such a hard, long road I traveled. I came up from so low down. Others, who read what I've done may be encouraged. I want them to say 'If Ethel Waters, a colored woman, could do that, I can too.'

"I never was a child. I never was coddled, or liked, or understood by my family, I never felt I belonged.

"I was born out of wedlock . . . Nobody brought me up. I just ran wild as a little girl. I was bad, always a leader of the street gang in stealing and general hell-raising. By the time I was seven, I knew all that there was to know about sex and could outcurse any stevedore, and took pleasure in shocking people.

"My mixed blood explains this partly, I think. My maternal great-grandfather was Albert Harris, a native of India. My great-grandmother was a slave, but very fair, and Albert Harris had to buy her from her owner before he could marry her. That made their five children freeborn, according to the law.

"His daughter, Sarah Harris, was my grandmother. (The only motherly influence Ethel ever had) When she was only thirteen she married my grandfather, Louis Anderson . . . a hard drinker, and he and my grandmother separated when the children were small.

One of these children, the actress' own mother, was extremely religious and wanted to be an evangelist. But the victim of an attack at the age of 12, she gave birth to Ethel. "As soon as I was born my grandmother took over my mother being only a child under thirteen and utterly bewildered. She never wanted me, and my coming almost killed her." And Ethel Waters since her earliest recollections has known this.

Winning a neighborhood entertainment contest at a Ward party in a Philadelphia saloon on her seventeenth birthday resulted in her first offer from a small-time vaudeville at $10 a week. The song she chose for her first professional appearance was St. Louis Blues (by special permission of the copyright owners, Pace and Handy), thereby becoming the first woman—and the second person—ever to sing professionally that song which is, according to many people, the greatest blues ever written.

In the years that were to follow she came up through cheap night clubs to big ones, through vaudeville to stardom, first in Africana, a Broadway musical, later in smash hits such as As Thousands Cheer co-starring with Clifton Webb and Helen Broderick.

On October 3, Ethel Waters as Beulah raises the curtain on a new television show for ABC. And on her fiftieth birthday, Doubleday publishes her biography which appears in condensation in the October Ladies' Home Journal, the remarkable chronicle of a magnificently courageous woman of talent, who has triumphed over insuperable odds.

Success Sometimes Harmful, Says Ethel Waters

NE YORK. — Success can sometimes be the worst thing in the world for an actor.

So says Ethel Waters, the indomitable star of vaudeville, stage, screen and radio who recently started her TV career with "Beulah" (telecast Tuesdays, 7:30 EST, over ABC-TV network). Her role as the kitchen queen "Beulah" marks Miss Waters' debut in her fifth entertainment world medium.

"When you finally get that gold star on the dressing room door, or top line in billing, it's mighty easy to sit back and rest on your laurels", says Miss Waters who has been a towering figure in show business for 33 years.

Miss Waters goes on to say that no actor, no matter how good, enters a new acting medium without some trepidation. "Sometimes it's easier to stay out of a new field than to do the study and preparation it takes to go in."

Today, Ethel Waters is one of the busiest figures in the acting profession. She's starring in the Broadway hit "The Member of the Wedding" and has just finished a book, "His Eye Is On The Sparrow", currently appearing in a condensed version in the October Ladies' Home Journal.

"Playing both a TV and a Broadway part at the same time is tough," says Miss Waters. "All day long I'm Beulah—a happy-go lucky domestic with a talent for saying clever things. Then two hours after I finish being a kitchen queen, I take on a serious dramatic role in the theater."

Ethel Waters is starting a television career when she might well be content to sit back and rest on her laurels. But she explains it by saying "I like working hard."

Miss Waters' day is a long and arduous one. "Beulah' is being filmed in the Bronx section of New York, and the actors rehearse from 8:30 to 5:30. That means she is up by seven every morning, works all day, and spends two hours travelling back and forth from Broadway to The Bronx. Then she does six night shows and two matinees at the theater.

To get through the hectic schedule TV has forced upon her, Miss Waters has to maintain a rigid routine to save her health and strength. She always lies down during her luncheon break and before dinner.

Sunday she saves for resting—no interviews, phone calls, or questions allowed.

Miss Waters smiled when asked if she sometimes gets mixed up between her video and theater role, but admitted that before each scene she plays she takes a moment to meditate and get herself in the mood.

She explains that all actors are different. Some can just walk on the stage without thinking. Others, like herself, have to "feel" the part.

"An actress is never too old to learn", says Miss Waters. "And TV—because it's so much closer and smaller than film work—is sure teaching me things. Besides, I like being "Beulah"—she says such clever things that I keep appropriating her comments for my private life."



Alfredo Valente

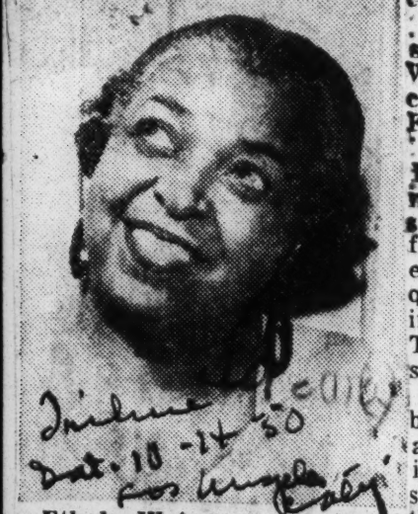
L. to r.: Brandon de Wilde, Janet DeGore, Julie Harris, James Holden, Ethel Waters, and William Hansen in the dramatic moment in "The Member of the Wedding" when Miss Harris, in the role of a lonely youngster, discovers that she will not be permitted to join her brother and his wife when they are married. At the Empire, Thursday.

GREETS MILESTONE



Ethel Waters, whose sensitive portrayal in the Critics Circle prize play, "The Member of the Wedding," has earned her additional honors. Last night the 200th performance was ticked off.

Waters TV Hit



Ethel Waters, veteran of vaudeville, stage, screen and radio, has become television star of Beulah-TV show Tuesdays on ABC-TV network.

Ethel Waters Says, 'It Was The Hymn'

BY SUSAN BUCKINGHAM

NEW YORK — (ANP) —Now well on her way to becoming the best known Negro actress in the nation, Ethel Waters unhesitatingly admits a hymn and not her acting technique got her the part of Berenice the warm-hearted cook, in the current Broadway hit "The Member of the Wedding."

The hymn, His Eye is on the Sparrow and I Know He Watches Me," was a favorite of Miss Waters' grandmother. However, the actress admits while she likes it too, she hasn't always been as happy singing it. She recalls too many times of having to stay in and play it for her grandmother one-finger on the organ. But it was a hunch song that came to her when Carson McCullers, who adapted the play from her own novel, asked her if she knew some song she might sing to the children.

Upon finishing it, Miss Waters saw the unexpected happen. Writer Carson got in her lap and cried just like the child actor, Frankie, does in the play.

That was the start of things. Director Harold Clurman had never liked his ending on the second act of the play and his first audiences didn't seem pleased with it, so he had to make a quick adjust and the hymn came in handy for the signing off. This worked out so well he insisted on it for the final curtain.

Miss Waters, says, "The hymn brought more God into the show and saved thousand of dollars in scene-shifts." It probably had something to do with an event that happened about a week after the show opened. When Miss Waters took her solo curtain call, a 30 pound sandbag fell from the flies, and miraculously missed her flies, and miraculously missed her.

Though the actress had high batting performances in "As Thousands Cheer", "Mamba's Daughters", and "Cabin in the Sky", she bluntly states she has no acting technique, saying, "I act instinctively. That's why I can't play any role that isn't based on something in my life."

After reading over the role of Berenice, she wasn't too pleased about taking it. Not because she was a cook for the actress had been a proud one. "But being a cook doesn't mean you have to lose your dignity and the Berenice I read about in the book was not only undignified but bitter."

Ethel's 'Beulah' Marks 33rd Year In Show Biz

NEW YORK — Ethel Waters, distinguished actress of musical comedies, revues, films, and currently starring in the Broadway drama, "The Member of the Wedding," celebrates her 33rd anniversary in show business by making her debut in television in the title role of "Beulah," the new ABC-TV series which opened Oct. 3.

Miss Waters plays the role of prima factotum of the Henderson household and general of the last resources, marshalling cookery and other defenses to the aid of the family. She sings her trade call, "love that man," to her boyfriend, Bill, portrayed by veteran vaudeville actor Bud Harris. Her attitude towards him and matrimony are summed up in Beulah's opening lines on the first program: "They say the way for a girl to get a man is to pitch a few curves. If that's the case, there's only one thing I got to say: 'Batter up!'"

The "Buelah Show" marks the first major TV series to be filmed in New York. To play the title role, Miss Waters chalked one of the largest intra-city travel records, commuting daily except on matinee day, Wednesday, from her hotel in mid-town Manhattan to the film studio in the Bronx and to the Empire Theatre on 40th st.

Butterfly McQueen plays Oriole, the "bird-brain," featherhead" friend of Beulah. Miss McQueen made her Broadway debut in George Abbott's "Brown Sugar." She has played in nine movies including "Gone With The Wind," and once played Rochester's girl friend on the Jack Benny radio program.

William Post, Jr. feature player in the theatre, films, radio and television, will act the role of Mr. Henderson. Post played on Broadway in "My Sister, Eileen," and "Ah, Wilderness," among many other plays. His movie roles include "The House on 92nd St." and "The Moon Is Down." In radio he played the male lead in "John's Other Wife" for three years. Ginger Jones, versatile radio actress, plays the roles of Mrs. Alice Henderson and Clifford Sales enacts 11-year-old Donnie Henderson.

NEWS of the THEATER

By JOE PIHODNA

Lead Roles Assigned

The two leading roles for "Let's Make an Opera!", the Benjamin Britten-Eric Crozier musical, have been assigned to Randolph Scott, seen recently in "The Consul," and Elizabeth Wysor, contralto. Miss Wysor is making her debut as a legitimate-theater player. The show, which may be described as a novelty musical, enlists the aid of the audience. Now in rehearsal under the direction of Marc Blitzstein, "Let's Make an Opera!" will open at the Shubert Theater, New Haven, Nov. 22 and in New York during the week of Dec. 10.

'Angel in Pawnshop'

The cast of "Angel in the Pawnshop," the A. B. Shiffrin play, leaves for Chicago today where the show will open at the Selwyn Theater Nov. 4 after a series of dress rehearsals. The company, headed by Eddie Dowling and Joan McCracken, includes Herbert Evers, Clark Williams, Joseph Lautner, Willie Lewis, Elizabeth Kerr, John Farrell and Arthur Oshlag. The play is expected here about the middle of December.

Pay for Benefit Stars

Under a new agreement with the American Guild of Variety Artists, all performers in "Night of Stars," monster United Jewish Appeal show to be held at Madison Square Garden Nov. 20, must be paid for their services. Those who recently signed contracts to appear are Ed Sullivan, Harry Hershfield, Barry Gray, Myron Cohen, the De Marco sisters, Johnny Johnston and Jack E. Leonard. Milton Berle previously signed for the seventeenth annual benefit.

Two Shows Moving

It is now official that "The Gioconda Smile" will move from the Lyceum Theater to the Fulton Theater on Nov. 6. Shepard Traube, producer of the English drama, is making the move with the understanding that he will get another theater for "Gioconda" on Nov. 20 when another show is scheduled for the Fulton. Incidentally, the move from the Lyceum by "Gioconda" is being made for the Clifford Odets drama, "The Country Girl," scheduled to open there Nov. 10.

A more immediate move is being made on Broadway. Starting Monday the revue, "Tickets, Please!", will be presented at the Mark Hellinger Theater. The show is moving from the Coronet Theater to make way for "Hilda Crane," the new Samson Raphaelson play which opens Wednesday night.

The Equity Library Theater will present "August Heat," by Stanley Richards, and "Soldadera," by Josephine Niggli, next Thursday, Friday, Saturday and Sunday evenings at the Lenox Hill Playhouse, 331 East Seventieth Street. There will be a matinee on Sunday. Admissions are free.

Grace Houston has been commissioned to design the sets for "The Golden State," the Samuel Spewack comedy, starring Josephine Hull. The play will open Nov. 7 at the Walnut Street Theater, Philadelphia. The play is scheduled to open on Broadway at the Fulton Theater Nov. 25.

Ethel Waters, star of "The Member of the Wedding," will be guest of honor tomorrow night at the dinner of the New York club of the National Association of Negro Business and Professional Women's Clubs at the Park Sheraton Hotel.

49c(1) (a) 1950

Whitman Sister's Troupe
"Pops" Whitman

Death Ends Long Career Of Dancer "Pops" Whitman

ATHENS, Greece—(ANP)—"Pops" Whitman, celebrated terspichorean artist of the famed team of Pops and Louie, died here recently after a short illness. The dancer had been in show business for 23 of his 26 years of life.

Son of Alice Whitman of the Whitman Sisters' troupe, he began his career in show business at the age of three. As a child prodigy, he played many of the leading vaudeville circuits in the country.

Later in his career, he teamed with Louis Williams in an act which made them sensations through the entire show world. When the Whitman Sisters' disbanded with the death of Mabel in 1937, Pops and Louie continued on, being featured with some of the top bands in the land. Mabel Whitman had managed the affairs of the sisters' act during its entire career.

Surviving is his mother, Alice and aunts, Bert and Essie, all of Chicago. Funeral arrangements are being withheld pending arrival of the dancer's body in Chicago, where he will be buried.

49c (1) (a) 1950

Edith Wilson



MODERN AUNT JEMIMA — Edith Wilson, the famous singer, has taken over the new role as the modern "Aunt Jemima" and sings via the weekly radio program. Miss Wilson has been long a favorite in the musical shows of Broadway and shared honors with the late Florence Mills in Lew Leslie's Blackbirds in 1926.

Richard Wright, "Native Son" Author, Returns To America

BY GLADYS P. GRAHAM

NEW YORK —(ANP)— Richard Wright, distinguished author, cinema director, and actor, placed his feet on New York soil this week after a 10-month stay in Buenos Aires, Argentina.

There he produced the movie version of his book, "Native Son," and starred in the lead role of Bigger Thomas.

Thin and drawn after months of strenuous movie work in South America, Wright said the movie version of his book probably is one of the most elaborate film productions ever made in Latin America in a decade.

Sets used, he said, were the most elaborate built outside of Hollywood.

Still discussing his book, he said that "Native Son," as a play is not unique to theatre audiences in Europe. He said it had been produced in Prague, Czechoslovakia, London, Stockholm, and Tel Aviv. Describing these productions, he said:

"These dramatists darken their faces and play the characters with a deep sense of conviction and the audience response was tremendous."

His movie will come to New York in October. Co-featured with Wright are Gloria Madison of Chicago, Willa Carte of Hollywood, and Jean Wallace, ex-wife of actor Franchot Tone.

Assisting Wright on the technical side were Jamie Prades of Uruaguay, one of South America's outstanding producers, and Pierre Chenal of France to help in the direction of the production.

Wright is sailing immediately for Paris where he intends to live although he does not intend to become a French citizen. He said:

"I may complain about America, but still I am a citizen of the United States. The one thing that Paris has that the United States does not seem to have is humanity."

Before coming to the United States, Wright stopped in Haiti for two weeks.

For a short while the author turned into the interviewer. He asked about the gains made in civil liberties in New York and other places, the Urban League, the NAACP, and other civic interests.

He said he is working on a new book, still unnamed, but did not give any details about it.

Returning to the topic of his movie, "Native Son," Wright said he hoped that the motion picture fans will see his film version of his most popular novel.

49c (1) (b) 1950



Playwright—
Austin Gumbs, 18, president of the senior class at Perth Amboy (N. J.) High School, recently wrote his second play which was produced by the high school drama group. Active in both youth and church affairs in his home city, his teachers rate him as having definite writing ability.

49c (1) (b) 1950

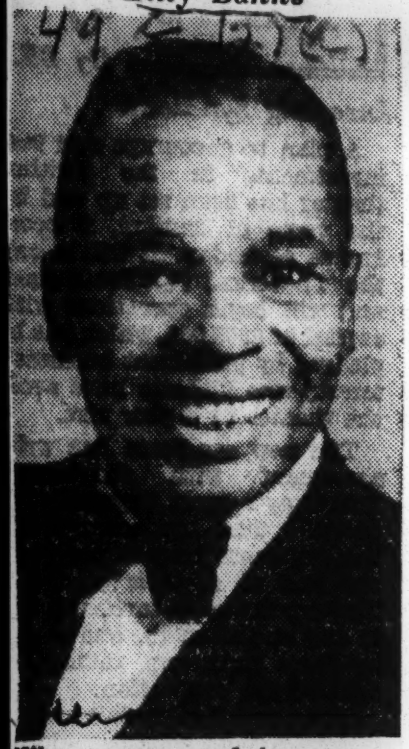
Arms and the Girls



Locally filed Sept. 2-25-50

HUMILIATED PEARL BAILEY—APOLOGIES MADE—NEW YORK, N. Y. —Pearl Bailey, Negro singing comedienne who is currently appearing as a runaway slave in the Broadway stage hit, "Arms and the Girl" publicly claimed she had been humiliated by other members of the cast—they called her "Honey Chile", pinched her cheek and talked to her in a Negro dialect or didn't talk to her at all. One well-known fellow player referred to her as "that damned Eurasian", she said. She turned in her two weeks' notice to the producers of the show, The Theatre Guild, and said she would go back to living on beans rather than be humiliated that way. It was through the efforts of Rouben Mamoulian, director of the show, that she was persuaded to stay after the apologies to her had been made. Nearo bias loses aaain.—(Keystone Photo).

Billy Banks



Whose songs and impersonations are a feature of "Banjo on My Knee" at Billy Rose's Diamond Horseshoe

49c(1) (b) 1950

'THE BARRIER' GIVEN BY COLUMBIA OPERA

Hughes-Meyerowitz Work Has Its Premiere at University—Muriel Rahn Tops Cast

THE BARRIER, musical drama in a prologue and two acts; music by Jan Meyerowitz; libretto by Langston Hughes. Conducted by Willard Rhodes; production staged by Felix Brentano; choreography by Atty Van den Berg. At the Brander Matthews Theatre, Columbia University.

Thomas Norwood	Paul Elmer
Cora Lewis	Muriel Rahn
Bert	Robert Goss
Sally	Mattiwilda Dobbs
William	Lorenzo Herrera
Sam	Lawrence Watson
Fred Higgins	Carroll Cooper

By HOWARD TAUBMAN

"The Barrier," which had its first performance at Brander Matthews Hall of Columbia University last night, is a powerful stage work. This new opera, with libretto by Langston Hughes and music by Jan Meyerowitz, was put on by the Columbia Opera Workshop in a production that would have been a credit to a professional theatre. It proved once again, if further proof be needed, that opera in America is on its way.

Mr. Hughes' libretto is one of the strongest a new opera has had in a long time. It is based on his play, "Mulatto," which held the Broadway stage for a year quite some time ago. Mr. Hughes has stripped his story to the bone, but while he has kept the action straight and lean, he has not failed to suggest character. He has also remembered that it is the composer's task to fill out and intensify the action and to give dimension to the people in the story.

Mr. Meyerowitz' music is not always equal to the libretto, but it does rise to eloquence in important places. Even where it is weak the music does not stay the course of the drama. This is a virtue in the operatic theatre not to be sniffed at. The result is that whether you like the music or not, that "The Barrier" offers an evening of raw, compelling theatre.

The story, briefly, deals principally with a Georgia plantation owner, his Negro housekeeper and the eldest of the four children he has had by her. This boy, Bert, refuses to accept his place as the housekeeper's son, which is that of a Negro in the South. The clash between father and son ends in disaster.

Mr. Meyerowitz has not attempted, save in a few places, to use rhythms and melodic lines normally labeled as Negro. His idiom is that of the international composer. It is no reflection on the composer that he was born in Germany and educated abroad, and it could be that another composer of the same background would bring to this story a quality that would be right for it all the way. The fact remains that Mr. Meyerowitz' orchestra is often without personality, and his characters sometime have music without distinction.

His best writing is for Cora, the housekeeper. He has given her a prayer with the cast of a spiritual in the first act, and later on there are passages that have an intensity and compassion worthy of the character and the dramatic moment. For his other leading characters he has not done so well, and for a long dance interlude recalling Cora's youth the music is occasionally sweet and nostalgic.

Muriel Rahn, who sang the title role of "Carmen Jones" on Broadway, sings Cora and gives a stunning performance. She brings a personal dignity and sincerity to the part, and her singing is not only accurate and full-blooded but charged with dramatic cogency. Miss Rahn's Cora is the core of the piece—its fire and artistic conscience.

Paul Elmer as the plantation owner and Robert Goss as the proud boy sing and act with impact. Mattiwilda Dobbs, as Cora's daughter and as Cora's voice in the dream interlude, sings with freshness. Lorenzo Herrera, Lawrence Watson, Carroll Cooper and Edward Block are others who handle singing roles creditably.

All who had a hand in this production deserve a bow. Willard Rhodes, the conductor, gave discipline to the musical end of the production, and Felix Brentano did a good job with the staging. H. A. Condell's ingenious set provided atmosphere as well as several levels for the action. Atty van den Berg worked out the choreography.

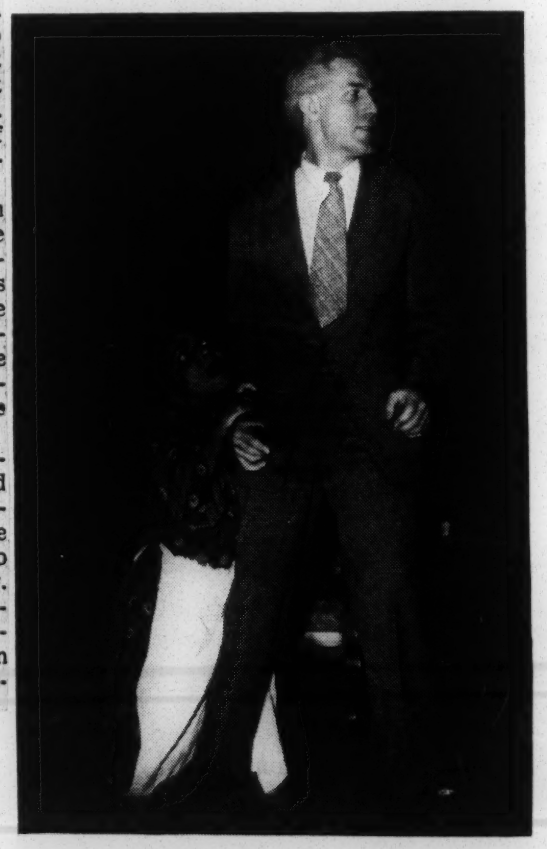
The Barrier

Operatic Miscegenation

When Langston Hughes's play about miscegenation in the South, "Mulatto," ran on Broadway in 1935, the Negro poet was praised for his sensitivity and sincerity but criticized for his lack of unity and consequent loss of driving force. Last week, Hughes's latest version of "Mulatto," the libretto for an opera titled "The Barrier" with music by Jan Meyerowitz, received its world première in New York. And this time there was driving force aplenty and (for opera, at least) highly effective staging.

"The Barrier" was presented by the Columbia Theater Associates of Columbia University and the Columbia Opera Workshop. Two alert organizations which make use of professionals and nonprofessionals, graduates and undergraduates, they gave the opera one of their superior productions.

"The Barrier" tells the story of Thomas Norwood, a white Georgia plantation



Miss Rahn and Elmer in "The Barrier"

owner, and of his Negro housekeeper, Cora, and of their children, Bert, Sally, and William. It is Bert, educated in the North, who brings the affairs of this unfortunate ménage to the inevitable climax. He refuses to accept his status (unrecognized by either black or white worlds), finally kills his father, and frustrates a lynch-mad mob by shooting himself.

Meyerowitz's score for the opera is not nearly so strong as Hughes's libretto or the staging of the whole. While effective here and there—principally in the music for Cora—it is too often monotonously and pointlessly discordant. German-born, Meyerowitz is now a member of the opera department at the Berkshire Music Center, where his one-acter, "Simoon," was produced last summer.

But it was really Muriel Rahn as Cora who did the most to make "The Barrier" the music-theater it was. Miss Rahn, one of the Carmens in the Broadway production "Carmen Jones," sang and acted the hapless Cora with distinction, compassion, and sincerity. Paul Elmer as Norwood and Robert Goss as Bert were adequate. The youthful Mattiwilda Dobbs as Sally was outstanding.

'BARRIER' TO GET TEST ON BROADWAY

Musical Drama Adapted From 'Mulatto,' Produced by Joel Spector, to Open Shortly

By SAM ZOLOTOW

For ten performances (Jan. 18-28) at Columbia University's Brander Matthews Theatre, "The Barrier" created something of a stir, enough for the wheels to move into high gear for the transfer of the musical drama to the Broadway stage in late February or early March.

Emanating from "Mulatto," the Langston Hughes play dealing with the consequences of miscegenation that Broadway saw for 373 performances during the 1935-36 season, "The Barrier" is the joint work of Jan Meyerowitz (score) and Mr. Hughes (book). Thirty-year old Joel Spector, who persevered for two months to have the offering see the light of the Morningside Heights stage, will go through the motions—and they will be quite a few—of bringing his wares to a Broadway showcase, his first attempt in that direction.

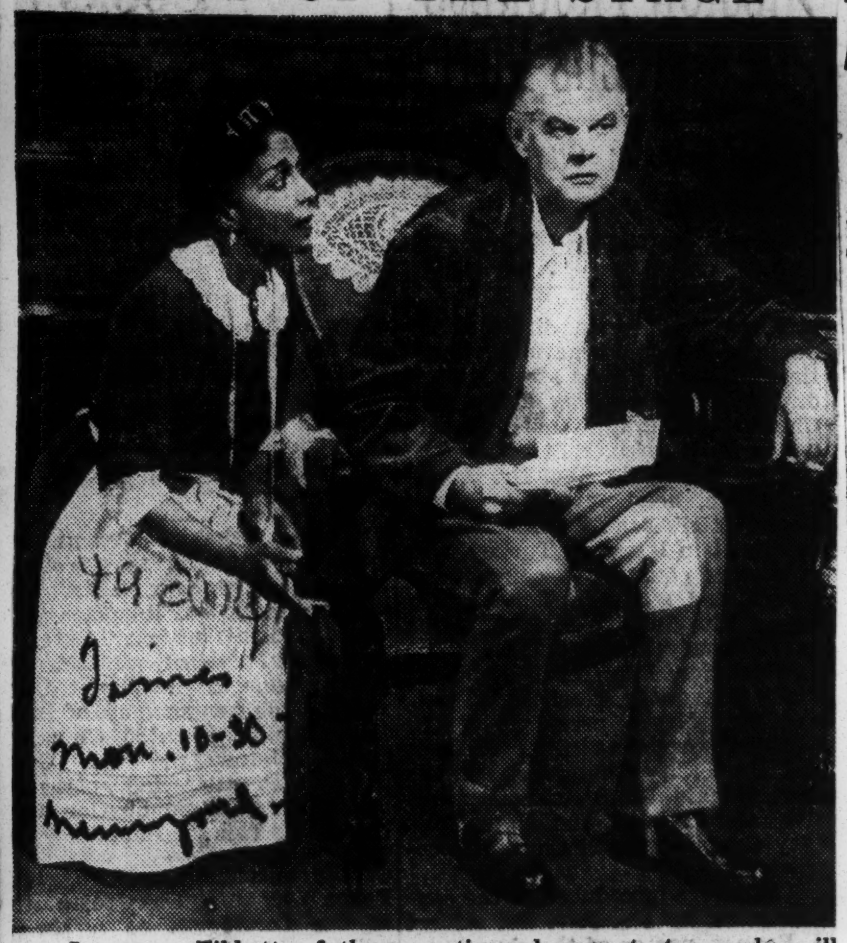
Many prominent showmen witnessed the tryout. Among those interested in paving the way—either financially or with professional advice—are Dwight Deere Wiman, Theatre Guild, Herman Shumlin, Kermit Bloomgarden, Michael Myerberg, John Wildberg and Jean Dalrymple. Yesterday Mr. Spector wasn't the least worried about raising $50,000 covering union bonds and a reserve, to reproduce the attraction in the best style. Actually, he figures, it shouldn't cost more than $25,000.

A company of seven singers, eleven dancers, sixteen musicians and a half-dozen extras is required. In the forefront of the cast would be Muriel Rahn, Paul Elmer and Robert Goss, who originated those roles. For this trio Mr. Spector intends to employ alternates to make their chores less arduous. Technicians retained for their respective assignments will be Felix Brentano, director; Atty Van den Berg, chereographer, and H. A. Condell, scene designer.

To give an idea how the trial engagement was received, no less an authority than our Howard Taubman of the sharps and flats department said it would have been "a credit to a professional theatre." That undoubtedly refers to the over-all work of Mr. Spector.

Before obtaining this praise, Mr. Spector's experience spanned an association with Herbert Graf stage director at the Metropolitan Opera; televising operas in English, operating a summer playhouse and writing incidental music for "Nathan the Wise" (1944). "The Barrier," he says, is one of several combined opera-theatre pieces he intends to introduce. It was at the Brander Matthews Theatre, too, that Gian-Carlo Menotti's "The Medium" was first put through its paces.

NEWS OF THE STAGE



Lawrence Tibbett, of the operatic and concert stage, who will share stellar billing with Muriel Rahn in "The Barrier," new musical drama due Thursday night at the Broadhurst.

By SAM ZOLOTOW

Sudden Booking: In a roundabout way — Columbia University, Ann Arbor, Washington and the subway circuit—and not without considerable travail, "The Barrier" finally reaches its objective Thursday night at the Broadhurst.

That was the house Michael Myerberg and Joel Spector, producers of the musical drama starring Lawrence Tibbett and Muriel Rahn, originally wanted, but were forced to wait until it became available by the quick departure Saturday night of "Burning Bright."

Mr. Myerberg was so anxious to obtain that particular showcase that he told Lee Shubert, who controls the house, to write his own ticket. Realizing the circumstances, Mr. Shubert didn't take advantage of the situation, and gave the attraction generous terms, Mr. Myerberg will tell you. Anyway, "The Barrier" can remain undisturbed at the Broadhurst through Dec. 23. If it clicks, there will be no trouble finding another haven.

Motivated by an intermarriage problem, the theme stems from Langston Hughes' play, "Mulatto," seen here for 373 performances during the 1935-36 season. Mr. Hughes also is responsible for the libretto and lyrics, while Jan Meyerowitz conceived a score to be interpreted by Herbert Zipper, who will guide an orchestra of twenty-two.

Capitalized at $50,000, the production is estmated to represent an outlay of $63,000 by the time the curtain goes up. Of that sum, Mr. Tibbett has a rooting interest of $3,000.

At a scale ranging upward to $4.80 for the premiere as well as other nights, the potential weekly gross is $30,000, with the breaking point in the neighborhood of $15,000. Sunday afternoon and evening performances will prevail.

Drama News and Reviews

Muriel Rahn's Negro Mother Heroic Figure at Gayety

By Jay Carmody

Michael Myerberg, the theater's most original producer, hits the peak of his career in "The Barrier," which opened last night at the Gayety.

In this musical play of anguished race relations, by Langston Hughes and Jan Meyerowitz, pure tragedy is rediscovered for audiences which have previously found it largely in the ancient Greeks. "The Barrier" sings of inescapable death and heartbreak, chiefly in the voices of Lawrence Tibbett and Muriel Rahn. Yet in its passionate revelation and savage power, it achieves more of theater than of drama.

Its enormous energy and flashes of beauty are oddly deficient in the power to move. They grip and hold the attention, but in actual drama and excitement they add up to less than the event of so mixed an audience being so grateful for the chance to see such a play.

It may not be fair to "The Barrier" to judge it in such a context, but this judgment holds as inescapably as that outlined for the characters in Hughes' dramatic poem.

This, incidentally, was first seen as a conventional melodrama in the 30s under the title, "The Mulatto." It related then, as it does now to the music of Meyerowitz, the story of a white Georgia planter, the Negro housekeeper who loved him, and their four equivalently doomed children. In the new version, Hughes' poem becomes opera, to which it is much closer than it is to drama in any conventional sense.

Previous musical adaptations of such plays as "Street Scene" and "The Little Foxes," neither of which was seen here, were less radical in their departure from the standard. "The Barrier" is almost exclusively musical. The ear lags behind the dialogue it sings and both the work on the stage and the spectator find themselves at a disadvantage.

* * * *

Miss Rahn, a blessing to any stage, Tibbett, and the others of Myerberg's latest production are competent actors as well as singers in "The Barrier." In the case of the former, particularly, there is the majesty of humility in every gesture she makes and every syllable she sings. Nevertheless, the total effect of the music and the dramatic poem is that they are less than a perfect blend.

Their hold is more upon the curiosity than the heart, especially in the climactic second act. Here the unity is further marred by the interpolation of a ballet, of itself beautifully simple and concise, but like a reverie introduced into a murder, it seems misplaced.

* * * *

Hughes' poem and Meyerowitz's music relate the passionate climax of 30 years of love between a plantation owner (Tibbett) and his colored housekeeper (Miss Rahn). Through these decades of easing the other's loneliness, neither has forgotten the barrier between them.

Of their children, all save one have the mother's mildness and sense of sacrifice. The younger son (Wilton Clary) is of the father's fiery temperament. He refuses to accept education and consideration as compensation for tacit recognition of his place in the household. His determination to be his "white half" infuriates his father and in the end, the latter is killed in the physical clash between them.

The fateful love thus comes to its predestined violent end in a few short hours.

* * * *

Miss Rahn emerges as the truly majestic figure in "The Barrier." The very essence of the suffering created by the tensions between the races on the play's Georgia landscape is her lot. She it is for whom Meyerowitz has composed a music dramatic enough to express the emotions she feels. She it is among the competent performers who rises to the full requirements of a musical play of such passionate force.

Miss Rahn's mother in "The Barrier" is an unforgettable human. She is a woman torn between two loves and in the end, out of a loyalty too deep to escape, chooses her son over the man who used her devotion mercilessly for 30 years. The prayers, the reveries and the fears she sings on the Gayety's stage have a beauty that is the best of the bravely different play there.

Tibbett's tempestous Col. Tom Norwood is more thinly drawn in the Hughes' poem and considerably less rewarded in the score which Meyerowitz has composed for it. The male star, given far less opportunity to display his vocal skill, has but one impressive musical moment in "The Barrier," an aria of lament that he cannot love the son so like himself. He is thus more the actor than the singer, and the man he portrays is the drama's most conventional figure.

Clary as the vengeful boy does an ample job by the role and its musical requirements but he too suffers in the shadow of the mother figure created by Miss Kahn.

These three dominate "The Barrier" and Myerberg has done well in his choice of such lesser performers as Laurence Watson, Victor Thorley, Lorenzo Herrera, Charlotte Holloman, Josephine Keene, Helene Ellis, and Marc Breaux, the latter three the play's dancers.

Their best efforts, together with those of H. A. Condell who did the effective single setting, fail to make "The Barrier" the deeply felt drama which Hughes wrote in its original form.

"THE BARRIER," a musical play in two acts by Langston Hughes, with music by Jan Meyerowitz, starring Lawrence Tibbett and Muriel Rahn, produced by Michael Myerberg, with choreography by Charles Weidman and Doris Humphrey, directed by Joel Spector, with setting by H. A. Condell.

The Cast:

William, a son of Col. Tom and Cora — Lorenzo Herrera
Sally, a daughter of Col. Tom and Cora — Charlotte Holloman
Livonia, servant at Albamar — Dolores Bowman
Sam, the butler at Albamar — Laurence Watson
Talbot, overseer at Albemar Plantation — Victor Thorley
Col. Thomas Norwood — Lawrence Tibbett
Cora Lewis, his housekeeper — Muriel Rahn
Fred Higgins, a friend of Norwood — Richard Dennis
Bert, eldest son of Col. Tom and Cora — Wilton Clary
Plantation Storekeeper — Robert Tankersley
Undertaker — Jesse Jacobs
Assistant to the Undertaker — Stuart Hodes

Characters in the dance sequence:

Young Norwood, sung by Lawrence Tibbett
Young Norwood, danced by Marc Breaux
Young Cora, sung by Charlotte Holloman
Young Cora, danced by Josephine Keene
The Bride — Helene Ellis



"THE BARRIER"—Top photo: In the climax of "The Barrier," knows the lynch mob will get Bert for killing his white father. new opera that has its world premiere this week at Colum- Bottom photo: Here, Muriel Rahn (left), as Cora (house- bia University in New York. Cora (Muriel Rahn) finally is keeper and mistress for nearly thirty years to Colonel Nor- driven insane and curses Colonel Norwood lying dead at her wood (right), is frightened when the father orders the son feet, slain by her (and Norwood's) mulatto son, Bert. She out of the house. Bert is sung by Robert Gross, center.

Muriel Rahn Stars in New Opera 'The Barrier' at Columbia Univ.

Courier · Sept. 1-31-50. Pittsburgh, Pa.

By PENELOPE

NEW YORK—High upon Morningside Heights, where Columbia University overlooks Harlem, the air is charged with electricity and pulses beat faster around and about the calm university grounds. Rarely is a university the place where a world premiere occurs, but this is just the occasion this evening when the new Langston Hughes-Jan Meyerowitz opera, "The Barrier," starring opera great, Muriel Rahn, introduces itself and its great music to the world.

Produced by the Columbia Theatre Associates and the Columbia Opera Workshop, the new psychological music-drama of race relations in the new South, is directed by Felix Brentano and Prof. Willard Rhodes of the University's Music Department has guided all the coordinated musical roles in the production which will run for ten days closing the 28th.

This writer ventured into the tiny theatre off campus the other evening to interview Muriel Rahn, whom we knew not only to possess a beautiful face, and voice, but a gift of gab as well. In the production, she plays the part of Cora Lewis, which Rose McClendon portrayed fifteen years ago when the play version, "Mulatto" enjoyed a successful Broadway run. Since this role is reputed to be one of the juiciest a singing actress could sink her teeth into, we asked the original "Carmen Jones" of some seasons back how did C. J. compare with Cora Lewis?

"CARMEN" EASY

"Carmen was a pushover compared to Cora," replied Muriel. "How so?"

"Well," she said, "Carmen Jones was a great role and I enjoyed it, but nothing I've ever done has measured up to Cora. An artist may live a lifetime and never find a role that offers such a challenge as this one does."

"It's news to me that Columbia University is in the producing business," from this end.

"Don't kid yourself," the singer retorted. "I won't get a nickle for this job. Columbia doesn't pay people for work of this sort. It's "art" for them and you can take it or leave it. I finally won out over some twenty-five well-known sopranos who'd have given a right eye for the part."

"Did you accept on the spot?"

"Nope. There was the matter of concerts which had to be "pushed aside" for another date time . . . And I had another Aida coming up in January, and rescheduling the concerts and opera appearances took mucho time to wiggle about."

CAME THE DAWN

With hands waving and big black eyes flashing, Muriel emphasized, "Then came the dawn! I realized the barrelful of work ahead of me. Only the idea of a wee waistline appealed to me, so full speed ahead.

"First of all, Mr. Meyerowitz, the composer, is a modernist. His music is fierce, strong and difficult to learn. Yet, it's beautiful, delicate and seems to wed so well with Langston Hughes' lyrics. 'Twas then Muriel decided to dig in."

"You're doing nobly," this pencil pusher urged. "What else?"

"Then there was Felix Brentano, the director. He wanted the opera to "move" just as the play "Mulatto" did, when it was on the White Way in '35. So we have two vehicles in one, a play and an opera, each vital in its own way."

"How does it feel to be stepping into the shoes of Rose McClendon, who played the part straight long ago?"

The gracious Rahn pointed a long finger at us and gently chastised, "Now Penelope, no one will ever step into the shoes of Rose McClendon. But it will be a thrill to create the musical counterpart of a part she did so eloquently."

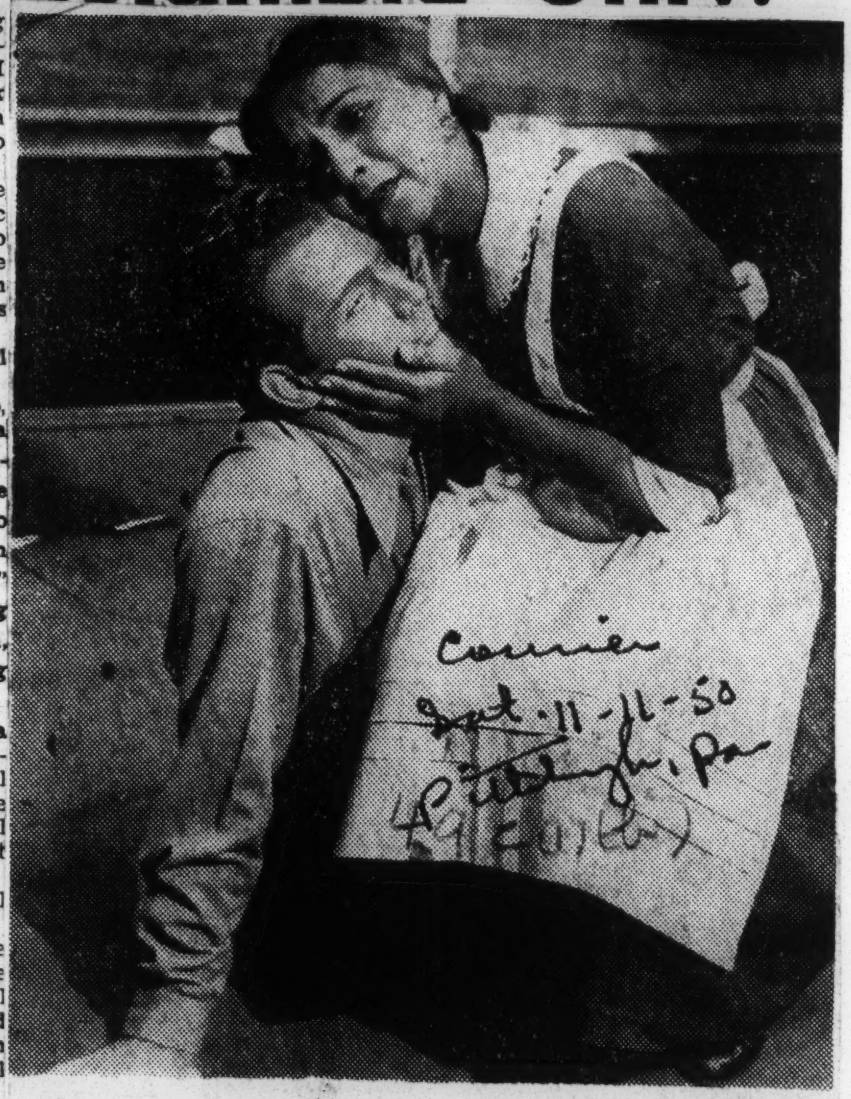
"How are you doing on your goal to get into the Met?"

"I will continue to work and hope in that direction. Some day the Metropolitan Opera Company will its doors to Negro artists, and when she does, I will be ready. In fact, I am ready now, if they call me."

"Barrier" Cast Gets 12 Recalls

NEW YORK (ANP) — Performing in the new opera, "The Barrier" at Columbia University, members of the cast received 12 curtain calls from a standing room only audience.

New York critics hailed Muriel Rahn's performance as great and "stunning." A Times opera has had on a long time." critic lauded Langston Hughes' libretto as "one of the strongest a new opera has had in a long time."



'The Barrier' Folds—Muriel Rahn was starred in "The Barrier" which closed after a two-day run on Broadway. Miss Rahn, shown here with Wilton Clary, shared the spotlight with Lawrence Tibbett in the play premiered at the Broadhurst Theatre Thursday night. Critics were quite rough on the musical drama which had Langston Hughes and Jan Myerowitz listed as the authors.

PREMIERE OF A NEW OPERA AT THE COLUMBIA WORKSHOP ON WEDNESDAY



Langston Hughes, librettist of "The Barrier," at work with Jan Meyerowitz, the composer. The new opera will be presented this week and next at the Brander Matthews Theatre.



Muriel Rahn as the mother in a scene with Robert Goss, who plays the son.



Warman and Henry Imbach

A tense moment in the first act with Miss Rahn and Paul Elmer.

NEWS OF THE STAGE



Lawrence Tibbett, of the operatic and concert stage, who will share stellar billing with Muriel Rahn in "The Barrier," new musical drama due Thursday night at the Broadhurst.

By SAM ZOLOTOW

Sudden Booking: In a roundabout way — Columbia University, Ann Arbor, Washington and the subway circuit—and not without considerable travail, "The Barrier" finally reaches its objective Thursday night at the Broadhurst.

That was the house Michael Myerberg and Joel Spector, producers of the musical drama starring Lawrence Tibbett and Muriel Rahn, originally wanted, but were forced to wait until it became available by the quick departure Saturday night of "Burning Bright."

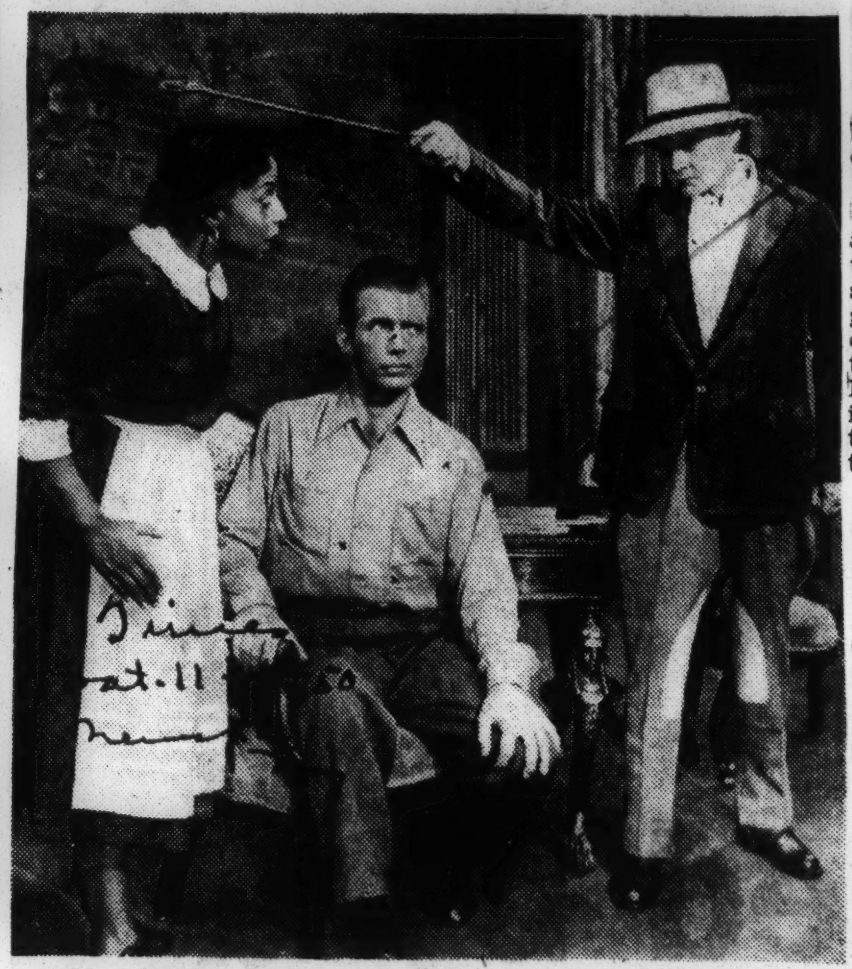
Mr. Myerberg was so anxious to obtain that particular showcase that he told Lee Shubert, who controls the house, to write his own ticket. Realizing the circumstances, Mr. Shubert didn't take advantage of the situation, and gave the attraction generous terms, Mr. Myerberg will tell you. Anyway, "The Barrier" can remain undisturbed at the Broadhurst through Dec. 23. If it clicks, there will be no trouble finding another haven.

Motivated by an intermarriage problem, the theme stems from Langston Hughes' play, "Mulatto," seen here for 373 performances during the 1935-36 season. Mr. Hughes also is responsible for the libretto and lyrics, while Jan Meyerowitz conceived a score to be interpreted by Herbert Zipper, who will guide an orchestra of twenty-two.

Capitalized at $50,000, the production is estmated to represent an outlay of $63,000 by the time the curtain goes up. Of that sum, Mr. Tibbett has a rooting interest of $3,000.

At a scale ranging upward to $4.80 for the premiere as well as other nights, the potential weekly gross is $30,000, with the breaking point in the neighborhood of $15,000. Sunday afternoon and evening performances will prevail.

AT THE THEATRE



Muriel Rahn, Wilton Clary, center, and Lawrence Tibbett in a scene from "The Barrier."

By BROOKS ATKINSON

Having begun its career at Columbia University last January, Jan Meyerowitz's opera, "The Barrier" has now reached Broadway by easy stages. It was sung by Lawrence Tibbett and Muriel Rahn at the Broadhurst last evening. Music lovers had a high opinion of it when it opened last winter. But it looks and sounds like "art art" in the shrill neighborhood of Broadway. To at least one theatregoer, accustomed to simpler pleasures, it puts a barrier of monotonous and random sound between the theme and the audience. It has more of the qualities of a formal concert than a play.

Fifteen years ago it was a stinging play by Langston Hughes, entitled "Mulatto" and generally liked by theatre audiences. Mr. Hughes appears on the present program as author of the book and lyrics. Like "Mulatto," "The Barrier" is the harrowing drama of the son of a Negro housekeeper and a white plantation owner in Georgia. Unwilling to conform to local customs respecting Negroes, the mulatto son kills his father in a quarrel and arouses a white posse against him.

Even in terms of opera, this is a primitive subject that springs out of savage passions. It is also an indigenously American theme. But to at least one theatregoer, Mr. Meyerowitz's music seems overcivilized and as remote from lynching and the blood lust as anything could be; and it is European in its artistic derivation.

To theatregoers, opera is likely to seem like a complicated form of expression. It certainly seems so in the current instance. For Mr. Hughes' lines are hardly distinguished enough to sustain the complicated texture of Mr. Meyerowitz's score; and the singers give the impression of having to work hard to say something simple. "Mulatto" was a good deal more vivid and horrifying as a drama than it is now as an intellectualized opera. The art of "The Barrier" does not spring from the theme. It springs from art.

* * *

Mr. Meyerowitz is fortunate in his singers. Although Mr. Tibbett is not in his best voice, he is an honest and powerful actor; and his portrait of the frantic white father of a rebellious mulatto boy is an impressive piece of work. Muriel Rahn, an admirable singer and actress, is superb as the frightened mother. As the mulatto boy, Wilton Clary puts considerably less Negro blood into his characterization than the script specifies. He is still a pretty likable white farmboy from Oklahoma. Since he is an agreeable singer, and is skillful with his hands in a mortal scuffle with Mr. Tibbett, a theatregoer probably should refrain from being too technical about the blood count in his acting.

* * *

Doris Humphrey has attended to the staging without breaking down the formalism of Mr. Meyerowitz's style of expression. Nothing really gets said with passion or sincerity or with simple dramatic candor throughout the evening. For "The Barrier" is not "Mulatto" released in terms of sound. It is a sophisticated musical exercise played or the surface of a barbaric theme.

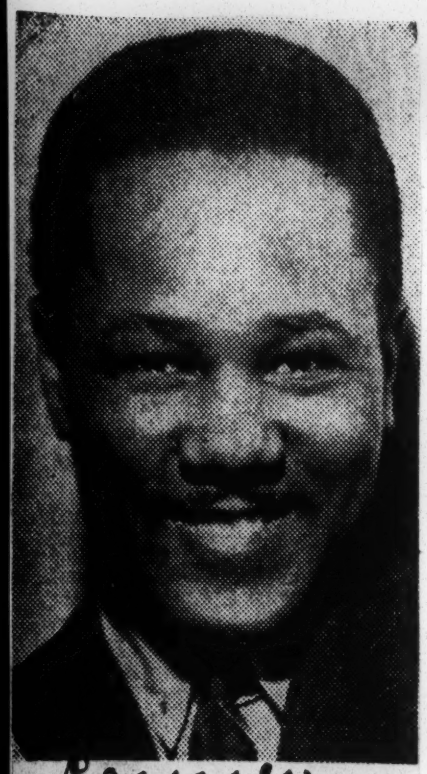
The Cast

THE BARRIER, a musical drama, based on Langston Hughes' play, "Mulatto." Book and lyrics by Mr. Hughes; music by Jan Meyerowitz; choreography by Charles Weidman and Doris Humphrey; scenery by H. A. Condell; conductor, Herbert Zipper; staged by Miss Humphrey; produced by Michael Myerberg and Joel Spector. At the Broadhurst Theatre.

William	Lorenzo Herrera
Sally	Charlotte Holloman
Livonia	Dolores Bowman
Maid	Reri Grist
Houseman	John Diggs
Sam	Laurence Watson
Talbot	Victor Thorley
Col. Thomas Norwood	Lawrence Tibbett
Cora Lewis	Muriel Rahn
Fred Higgins	Richard Dennis
Bert	Wilton Clary
Plantation Storekeeper	Robert Tankersley
Undertaker	Jesse Jacobs
Assistant to the undertaker	Stuart Hodes

Characters in the Dance Sequence

Young	Norwood	Sung by Lawrence Tibbett; Danced by Marc Breaux
Young	Cora	Sung by Charlotte Holloman; Danced by Josephine Keene
The Bride		Helene Ellis



Playwright—

The third play from the pen of Theodore Ward is in rehearsal for production by the People's Drama. "John Brown" will open a six-week run in Manhattan on April 28. Mr. Brown's previous works Mr. Ward's previous works were "Big White Fog" and "Our Lan'."

Dramatize Life Of Saintly Negro

Special—Based on the life of Blessed Martin de Porres, a prize-winning play that won success on Broadway has been published here. The play, which had a successful 70 performance run in the New York theatre of the Blackfriars' Guild last spring, portrays the heroic virtues of Blessed Martin, saintly Negro who may soon be declared a saint by the Catholic Church.

Entitled "City of Kings," the play was written by Father Urban Nagle, O. P., outstanding priest-playwright. It was awarded third prize in the 1949 Christophers' national drama contest.

During the play's Broadway run, the Pittsburgh Courier said of it: "This is the finest play with an interracial theme that ever has been presented in New York."

Leon Claxton's Midway Show

'Harlem in Havana' Scores In Corn State Despite Rains

Courier, Pat. 6-24-50 Pittsburgh, Pa.

By TED WATSON, Courier Staff Writer

DAVENPORT, Iowa—The old saying that "farmers don't know what's happening where modern shows and music are concerned" should be junked after droves turned out last week to witness Leon Claxton's sensational "Harlem in Havana" revue of the Roval American shows in their gigantic midway here.

This fast-driving show, having finished a nineteen-day engagement in St. Louis, wound up an eleven day stand Sunday to good advantage for the Kaaba Temple Shrine Jubilee despite the lashing rains which have been prevalent in this area for the past week.

Heading this dashing musical extravaganza is the new "king of comics" Willie Lewis, who has been seen in most important night clubs and stages throughout the country, and Rhythm Willie, whose name shot to heights after winning recognition at Chicago's New Club DeLisa and on Arthur Godfrey's television show.

NEW VOCALIST TOPS

Supporting this lavish revue with songs sung in a modern commercial yet plaintive manner, is Gilbert Nelson, who bids well of becoming the country's "newest find"; Chuck and Doris, a dazzling tap dance team with a well-filled repertoire of dance steps and acrobatic tricks.

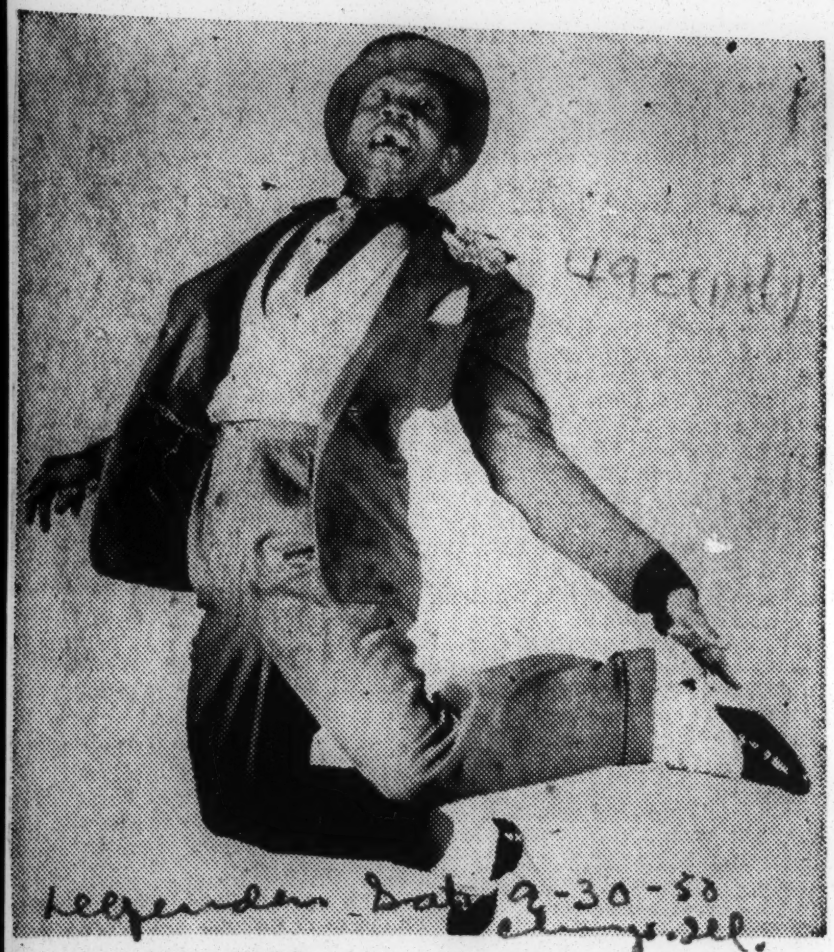
The planters laid heavy applause on the precision chorus line, consisting of Doris Jackson, Vernamae Smith, Grace Valdez, son, Ethel-Belle and Gussie Jones.

"Slaughter On Fifth Avenue," featuring Church and Doris and the chorus, glorified gay and colorful costumes which are designed and made by members of Claxton's staff.

Notable for his brilliant manner of trumpet playing and in handling the "Harlem In Havana" nine-piece orchestra, is Tommy Shackleford. His special arrangements of the show music are commercial enough to sell anywhere.

Featured in the revue is the well known comedian, Willie Too Sweet.

According to Mr. Claxton, whose show reportedly grossed $286,000 in 1949, "the Royal American Midway shows is the newest and most lucrative outlet for name talent in the theatrical and musical world. We witness a complete change in personnel each year and are continuously signing name talent for this heavy revue. In recent months we've scored heavily with such personalities as Viola Jefferson, Patterson and Jackson and others."



DANCER AVON LONG, whose stage appearances have been confined to musicals, is making his first appearance in a non-musical play, "Head of the Family," which opened last week at the Westport, Conn., Country Playhouse. A Negro comedy by George Norford, the play is the final presentation of the season at the playhouse.

Howard Shows Norway Tribute

IN COMPLIMENT to Norway, whose government last fall was their host for an unprecedented tour of Scandinavia, the Howard University Players are presenting H. Wiers-Jenssen's "The Witch."

Strictly speaking, this is an English adaptation by Poet Laureate John Masefield, who completed the work in 1908. But the feeling and setting of the drama are Bergen of the late Sixteenth century, a period of flashing religious beliefs and superstitions. The production, which will run through Saturday evening in the intimate Spaulding Hall on the campus, is the drama department's contribution in the university's current Festival of Fine Arts.

The story will be familiar to those who last year at the Dupont saw Carl Driers' "Days of Wrath," a Danish film of the same story. A young woman is married to an aging minister, whose son comes home after years in the German universities. The young wife protects a woman accused of being a witch, inciting suspicion in her mother-in-law and in her husband —recollections of her own mother's accusation years before.

In her youthful loneliness, the young woman falls in love with her stepson, and in her rage at her predicament shocks her elderly husband into a spell which causes his death. Her superstitious contemporaries revive, and appear to prove, the charge that she is a witch.

Effective But Unexciting

Such a story having been seen so recently and memorably on the screen, its shock appeal is lost at a second sitting. Nor is Masefield's language all one would have expected, though its 40 years may have distilled some of its effect.

Physically, the Howard Players make much of their assignment, and both the setting of William Bondheill and the lighting of Micheael Curry are effective. The players hav the mechanics of thir roles in hand without, however, rising to that pitch of excitement the story demands.—R. L. C.

Josh White in Top Role

Hicks Sees Long Run for Play

"HOW LONG TILL SUMMER"

Drama by Saret and Herbert Rudley, presented by Leon J. Bronsky and Edward M. Gilbert, at the Playhouse Theatre, Dec. 27, 1949.

THE CAST

Johnny Burns.....Charles Taylor
Josh Jeffers.....Josh White Jr.
Mr. Burns.....Sam Gilman
Kate Jeffers.....Ida James
Mary.....Evelyn Davis
Harold Carver.....Milton Williams
Al Gaige.....Leigh Whipper
Matthew Jeffers.....Josh White Sr.
Dr. Dan Benson.....Frank Wilson
Mrs. Dexter.....Fredi Washington
Fred Johnson.....Arthur O'Connell
Harlan.....Maxwell Glanville
A Man.....Peter Capell

By JAMES L. HICKS

NEW YORK — Dr. and Mrs. Ralph J. Bunche and Congressman Adam C. Powell and his wife, Hazel Scott, headed a distinguished list of Harlem "first nighters," who watched ballad singer Josh White, and blues singer Ida James score a smashing Broadway success, Tuesday night, Dec. 27, in the New York Premiere of the stirring play, "How Long 'Till Summer," at the Playhouse Theatre.

Harlemites turned out en masse for the opening, their interest having been doubly aroused, by the fact, that more than one hundred of them had been given opportunity to compete for roles in the play and several hundred others had sat in on readings of the drama long before it went into production.

At the intermission, Miss Scott termed the play "magnificent," and Congressman Powell called it "great." Miss Scott was particularly enthusiastic over the superb acting of her friend, Ida James. Dr. and Mrs. Bunche were not reached for comment.

The writer has no desire to attempt an invasion of the sacred circles of the drama critics to offer a professional criticism of the drama, but from the standpoint of a man who went to the theater for an evening of entertainment, and from the comment of the people who were being entertained, "How Long 'Till Summer," represents one of the finest evenings of entertainment to be found on Broadway, at the present time. (South Pacific is ruled out because one cannot get in to see it anyway.)

Here is a play with a 95 per cent colored cast about 100 per cent colored Americans. They are confronted with the ever present barriers, which face all colored people, and they respond to the problem just as colored people generally do—with some reacting violently, some willing to compromise the issues, and some resolutely fighting it with all the intelligence and ability at their command.

Because one is generally partial to children on the stage, and because Josh White Jr., is an especially likeable youngster, there are many who will say that he virtually steals the show. The youngster has an extremely difficult and important role but he plays his part with the ease and grace of a veteran.

However, despite the high level of performance which he brings to the play from the opening scene, he is matched throughout the play by his real life father, Josh White Sr., and his stage mother, Ida James.

These three reach a sterling peak of performance in the last act, which finds young White playing the part of a sensitive child, who has become mentally deranged because of the racial prejudice to which he has been exposed and an ambitious, but loving and father and an equally loving mother suddenly realizing the hopelessness of the situation.

With these three making their first legitimate stage appearance any first night nervousness which they might have had was easily avoided by the supporting cast of veteran actors lined up behind them.

Like Father, Like Son

They're The Famed Josh Whites

NEW YORK—Josh White, the strolling ballad troubador and his eight-year-old son, Josh White Jr., hold starring roles in a new play, called "How Long Till Summer," which opened at the Playhouse here last week. White, who is familiarly remembered through recordings, radio, television and persosnal appearances, plays the lead role without benefit of his customary guitar.

Not only that, he appears on stage with a shirt and tie—in a role part of a successful lawyer—instead of the open-throated sport shirts which have been his trademark as a balladeer ever since he was seven years old.

Josh, a well-known and popular exponent of ballads, blues and spirituals, began his career when he was seven. He helped a blind man cross a crowed street in his home town of Greenville, S. C. The man, an itinerant evangelist, took Josh on his travels, teaching him a number of ballads and spirituals. For seven years, Josh travelled from the Atlantic coast to the Mississippi under the tutelage of one blind master after another. He picked up his repertoire of blues, ballads and spirituals, met a number of characters, and heard stories which he later incorporated in his own songs.

He settled in New York in 1931, and immediately became a favorite in night clubs. He has since played in theatres, concert halls, army camps, and made tours throughout the country, bringing his songs about people to the people. He was invited to sing for President and Mrs. Roosevelt and their guests at the White House three times.

When he was only 14, Columbia records "discovered him." For his sinful blues singing, he was dubbed "Pinewood Tom." He kept his own name, with the added title, "The Singing Christian," for his sacred pieces.

Although he has made two previous appearances on the stage, in "John Hendy" and "Lower Depths," the current effort is his first legitimate staring role and the first in which he appears without his guitar.

49c(1) (b) 1950

"The Long Moment"

AT THE THEATRE

Jo Sinclair's 'Long Moment' Dramatizes Tensions of a Negro Musician Who Passes as White

Times

By BROOKS ATKINSON

Special to The New York Times.

CLEVELAND, May 21—Nearly everyone who has seen Jo Sinclair's "The Long Moment" at the Cleveland Play House comes away with a feeling that something of penetrating insight has been said. Miss Sinclair has dramatized the spiritual agony of a young Negro musician who passes as white for the purpose of advancing his professional career. In the course of a makeshift evening of playwriting she pokes into several of the darkest corners of race relations. Jo Sinclair is the pen-name for Ruth Seid, a Cleveland author, who won the Harpers prize in 1946 with a novel entitled "Wasteland." "The Long Moment" is her first play. She is not alone in hoping that it will not be her last.

Mon. * 5 * 28-50

For she apparently has strong feelings of her own and is able to find situations through which she can express them. In "The Long Moment" a talented musician is competing with other young musicians for the office of assistant conductor in a symphony orchestra. If the judges know that he is a Negro, they will eliminate him, or so Miss Sinclair contends; and since his skin is light, he passes as white.

New York

Conspiring with him to keep his race a secret, his mother, brother, sister and fiancée, all of whom have dark skins, visit him covertly at night and come to his apartment through a dark alley and up the back stairs. Only his white associates use the front entrance. The scheme works so well that the young musician is able to win the contest on the basis of his talents alone. But living a lie creates frightful psychological tensions in him and makes his relations painful with his family and fiancée. In the last scene he makes the great decision and reveals his race by introducing his family to one of the ochestra representatives. "The Long Moment" concludes without reporting the consequences of the change in his point of view.

* * *

This is an interesting and vivid situation with many ramifications. But, unfortunately, "The Long Moment" is rough and strained apprentice-work and seldom achieves the flow and unity of a work of art. For Miss Sinclair appears to have been attracted more by the situation and the psychological consequences of it than she is by the people caught in it. Her characters are controlled by the siutation; they have few choices of their own and the drama is fairly static. Despite the validity of the situation, which graphically illustrates the theme, "The Long Moment" is a mechanical play. It needs the benignancy of a few human beings; and perhaps Miss Sinclair does, too, for her play is more like an awkwardly dramatized case-history than a fragment of life. Her approach to the theme is astringently intellectual.

* * *

But this does not alter the fact that Miss Sinclair has stuck a pin into a sensitive area of American life; and the Cleveland Play House, aware of the play's merits, has managed to get it on the stage. To play the Negro parts, it has borrowed three of the Gilpin Players from the near-by Karamu Theatre and Roberta Wooten from Western Reserve University. Miss Wooten is a beautiful young lady who compensates for her limitations as an actress by acting the part of a strong-minded sister with considerable radiance of spirit. As a neurotically tormented brother, Charles Bettis gives an able and revealing performance. The central part of the young musician is played with clarity, versatility and burning conviction by Robert Ellenstein, who is an accomplished actor.

In the writing and also in the direction, Miss Sinclair and Frederic McConnell assume that newspaper men as the badge of office never remove their hats. This is not strictly in accordance with the facts. Many newspaper men remove their hats when they enter the homes of the laity, and nearly all newspaper men remove their hats when they go to bed.

The Cast

THE LONG MOMENT. By Jo Sinclair. Directed by Frederic McConnell. Scenery by William McCreary. Costumes by Joan Levenhagen. Produced at the Cleveland Play House.

Mrs. Lee	L. Pearl Mitchell
Mollie Lee	Roberta Wooten
Paul Lee	Robert Ellenstein
Bob Sloan	Edward Cary
Ralph Lee	Charles Bettis
Grace Calhoun	Juanita Owens
George Brewster	Samuel Lloyd

49c(1) (b) 1950 "Lost in the Stars'



WILLIAM (Bill) GREAVES

CRITICS BOW TO ABILITY:

Bill Greaves Scores Hit in 'Lost in Stars'

NEW YORK—"He is truly one of America's great actors." That was the comment of one of New York's most famous critics after he saw the performance of William (Bill) Greaves in the Broadway production of "Lost in the Stars," starring Todd Duncan.

And he was right. Bill, though a relative newcomer to the theatrical world, has been so occupied with his new-found profession, that he has hardly had time to catch his breath.

A product of the sidewalks of Lenox Ave. and 135th St., Bill's youth was jam-packed with every pulsating experience a boy can know in Harlem. However, the influence of strict, religious, West Indian parents served to guide his feet aright and kept him from stumbling into the flesh-pots and pitfalls.

He made his way through Stuyvesant High School and studied mechanical engineering at City College.

While awaiting his entrance to a Naval midshipman school, Bill decided to drop out of college for a short vacation. During this time he fell under the magic spell of Thespis, studied African and modern dancing with Pearl Primus.

Two months later he was dancing with her at the Roxy Theatre. Having been considered a talented painter and sculptor in his early teens, his advent into the theatre was more or less a return to his first love: art.

The Navy never called Bill, because of its discriminatory policy at the time, and he continued with his theatrical aspirations. In 1945, he tried out for an important role in the American Negro Theatre's production, "Garden of Time."

Beginner's Luck

Bill won the role and beginner's luck brought him excellent notices from the New York critics. He was so severely bitten by the theatre bug that he abandoned his desire to become a mechanical engineer.

Within a year he gained entrance into the professional theatre by way of an all-colored stock company in the Bronx. In 1946, he was one of the 30 finalists in the John Golden auditions. This resulted in his being selected to play the title role in Lee Shubert's production, "A Young American."

That summer he co-produced, stage-managed and acted in an Equity "A" stock company in New Jersey. In the fall, Bretaigne Windust chose him to play the role of the collegiate butler in "Finian's Rainbow."

Recorded His Songs

During the two years that the show ran on Broadway, Bill was able to realize the birth of one of his many dreams: that of a popular songwriter.

Two of his songs, "You Had Better Change Your Ways" and "Me Best Friend's Wife," were recorded on Decca and MGM records.

During the "Finian" run he appeared in two motion pictures, "The Fight Never Ends," with Joe Louis, and "Miracle in Harlem."

Bill did not go on the road with "Finian's Rainbow" but remained behind to do "Freight" at the ANT radio shows and three more movies. The latter were "Souls of Sin," "C-Man" and "Lost Boundaries."

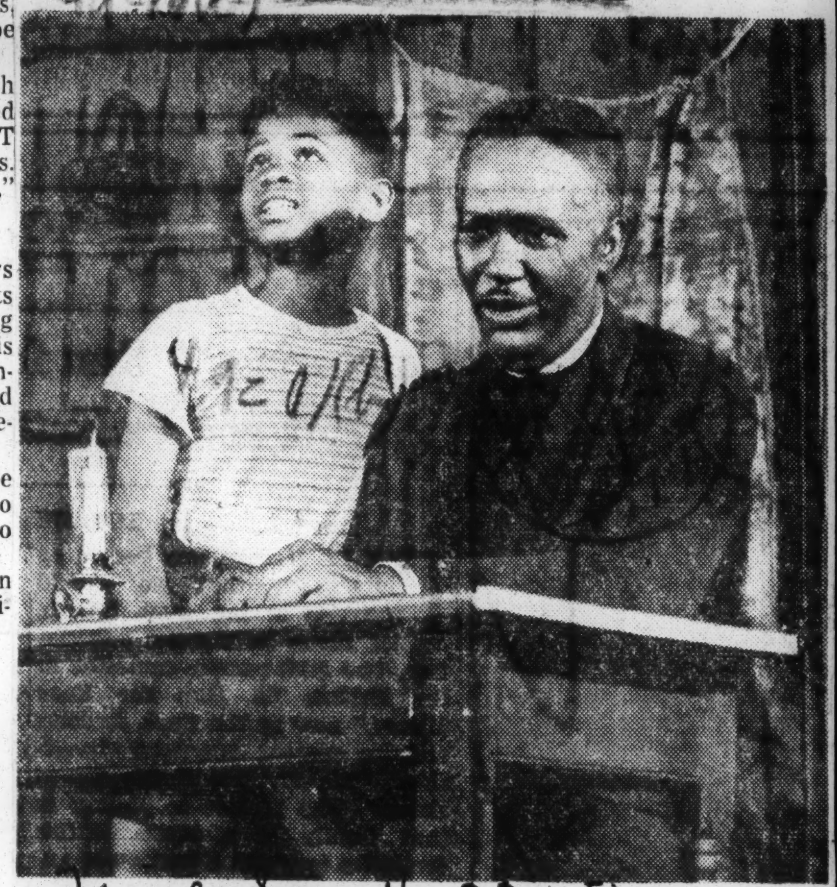
Big Break

"Boundaries," in which he plays the second juvenile lead, represents what might be called his "big break." It was produced by Louis de Rochemont, producer of "Boomerang," "The House on 92nd Street" and "Thirteen Rue Madelaine."

In addition to his numerous stage and screen appearances, Bill also has appeared frequently on radio and television.

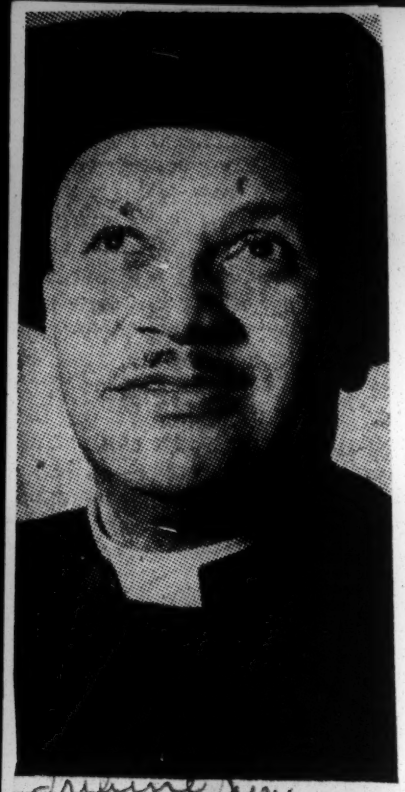
Last summer he was starred in "Deep Are the Roots" in Monticello, N.Y.

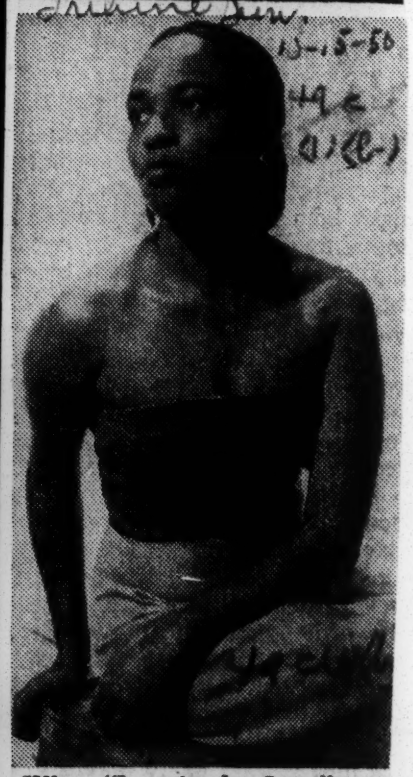
"LOST IN THE STARS"



George Karger-Pix

Herbert Coleman (left) and Todd Duncan, in the musical play which gave its 200th performance last night at the Music Box.





When "Lost in the Stars" arrives at the Great Northern Oct. 30 Todd Duncan (above) will be playing the South African minister of "Cry, the Beloved Country," on which the musical is based, and Inez Matthews (below) will be the girl who has the misfortune to love his fugitive son.

How Zelma George Risked Career On A Gamble And Won

By LILLIAN SCOTT

NEW YORK — "You've got to have a pioneering spirit to throw your whole career on a gamble," Broadway's newest star, zesty Zelma George declared here last week, in describing her decision to come to New York to play the title role of Gian-Carlo Menotti's opera, 'The Medium' in its first theatre-in-the-round production at the New Arena Theatre. A gamble it was, but Mrs. George won.

New York's critics proclaimed her performance 'fabulous,' 'powerful,' 'arresting' and such national journals as Cue and Newsweek have attested to her quality of singing and acting the very demanding central role in 'The Medium.'

Her success is all the more noteworthy as the stage space of the Arena, surrounded on all four sides by cash customers, is very limited. Composer-director Menotti and Mrs. George have made the most of it by having her play the medium seated in a wheel chair thus heightening her dramatic power and effectiveness and adding a special fillup of fearsomeness to the tormented spiritualist.

Mrs. George was interviewed in-the-round by a Defender reporter in the coffee shop of the Hotel Edison which houses the Arena (a dynamic attempt to increase hotel income). Also present were Dr. E. Franklin Frazier, noted sociologist, and Mrs. Frazier who have known Mrs. George over 25 years, Mrs. George's publicity man, Wilson Williams, and our photographer.

"It's the first time opera has been done in-the-round in New York," Mrs. George said in a clear pleasant voice. "I love pioneering —it's more of a challenge to me to do things in a new medium. It's daring, people aren't used to it. The affects achieved are so different."

She was not unfamiliar with 'The Medium' when she was called to the attention of Menotti, as she had performed it 67 times on a traditional stage for the Karamu Theatre in Cleveland, her home. Metropolitan Opera manager Rudolf Bing saw her in Cleveland and subsequently Metropolitan staff people called Menotti in New York who contacted the show's original New York producer Chandler Cowles.

A large and commanding woman Mrs. George's voice and personality match her proportions. Her soft brown hair is combed loosely back from a lovely face with fine features.

As we were seated, Dr. Frazier smiled approvingly at Mrs. George and said, "You do honor to the sociological profession." This was no idle jest as Mrs. George has a Ph. B. from the University of Chicago with a major in sociology, and M. A. from New York University in personnel administration, and has completed all required work except her dissertation for a Ph. D. from N. Y. U. When completed, it will be entitled, "Some Sociological Implications of Negro Art Music." Mixed in with her degrees have been odd stretches at the U. of C. and the University of Southern California.

Will she finish the dissertation for the Ph. D.? She laughed and replied, "I'll have to. I won't be able to live with that husband of mine if I don't" Then she added in answer to the question on our faces, "He hates unfinished things."

The gentleman in question is Clayborne George, Cleveland lawyer, Chairman of the Civil Service Commission there, and a board member for twenty years of the Karamu Theatre. They were married five years ago, and she hasn't been back to college since. There are no children.

She's had all the offers — radio, theatre, television—that a personal triumph garners for an actress. And Mr. Menotti is said to be writing his next opera for her. What's next,, she asked.

"This has all happened so suddenly — I've got to discuss it with my husband. They're extending the run here." How has Mr. George taken all this? "He's been wonderful so far. After all," she said," he tolerated me being away every night for six months when I sang it in Cleveland." Proudly, she told us that her husband saw to it when he came to New York for her opening that a bud vase was procured for her hotel room, and he has placed a standing order for a single, long-stemmed red rose every day.

"There aren't many like him," Mrs. George sighed happily as she swished ice around in her glass "Setting a bad example," lamented Frazier, the husband.

She began singing duets as a child with her father, S. E. J. Watson, a Baptist minister with a Texas pastorate. Later her family moved to Chicago where she lived at 33rd and Indiana avenue, "almost the same block with the Defender," she recalled.

A question about hobbies is not always productive of much but you strike oil with Mrs. George who smiled brightly and said, "I have a lot of hobbies. Recently I started collecting picutres of socially significant hands" — she changed that to "interesting hands" for the benefit of the literally minded. She has such subjects as the "beautiful, knarled old hands of an ex-slave, those of a blind girl reading Braille, Hall Johnson directing his choir, Harry T. Burleigh writing music, Richmond Barthe doing a sculpture Joe Louis' hands ,a woman scrubbing the floor. . . ."

The Rockefeller Foundation gave her a grant of $5,000 to compile a bibliography of Negro art music for her doctorate. She cataloged neary 12,000 published musical works and her files are now in the library of Howard University. As a result of this interest, she collected Negro art songs and claims that hers is now the best private collection extant since Arthur Spingarn recently gave his to Howard.

She and her husband share a hobby of collecting English versions of the Bible. She is also collecting poetry about hands. But her chief hobby is 'working on people,' that is, boards, 'the policy end of organizations.' These include the Girl Scouts, League of Women Voters, Conference of Christians and Jews, The Anti-Tuberculosis Association, etc. She also teaches Baptist Sunday School class.

Everyone, including this reporter, asks her, "How do you find time?" One gathers that Mrs. George has no great understanding of, but an infinite pity, for the haphazard majority of humankind in this respect. "Every night when I go to bed, I know what I'm going to do the next day. I have a list and I scratch things off every night. I organize my work by the week and I work late at night (one secret of her success is that she requires little sleep). I bake bread, cake and pies every week — cook at night. I have a husband who enjoys my cooking," she added.

As she salted and peppered her crabmeat cocktail, she said that they have season tickets to the theatre in Cleveland, although last winter, "I didn't get to go much because of 'The Medium,' my own show. We come to New York every year to go to shows."

Did she have opening night jitters? "No," she answered decisively, "I was worried the first night because I didn't have stage fright. I don't think people get nervous when they know what they're going to do. I'm supposed to be excited but I'm not. I couldn't do anything if I got excited. And on that little stage with a wheel chair, there could be a catastrophe if I did. I pray every time I run on stage." One night Leo Coleman who portrays Toby, the deaf mute in the show, pushed her chair up the ramp and missed the edge with one wheel.

"I'm not experienced enough to be excited, I guess," Mrs. George said. The only thing that upsets her in the show is having to whip Toby. "I begged and pleaded not to do that. It kills me. I know it must hurt on his bare back even though it's a velvet stage whip I always want to cry out, 'Oh Toby, I don't mean it!"

She loves to read current magazines, and keeps up with current fiction, as well as several professional journals. She knows the arias from eight different operas. She enjoys eating and when the photographer set to work, she grinned and said, "He's going to take me eating — that's typical."

Steaks are her favorite food—"I'm a meat gal." She has several culinary theories. "I cook with herbs. And I think people dull their taste buds to delicate tastes by smoking and drinking." Mr. Williams glanced ruefully at his cigarette and retorted that he was always able to fully appreciate the delicacies he prepares with herbs.

Race was never a factor in Mrs. George's joining the cast of "The Medium." "I've been greatly pleased," she said, "by the fact that I was chosen to play the role on the basis of merit—not one word has been said about it. I'm not made up or down in the role, I like being a person! Race just hasn't come up. That's the reason my husband was so willing to have me do it."

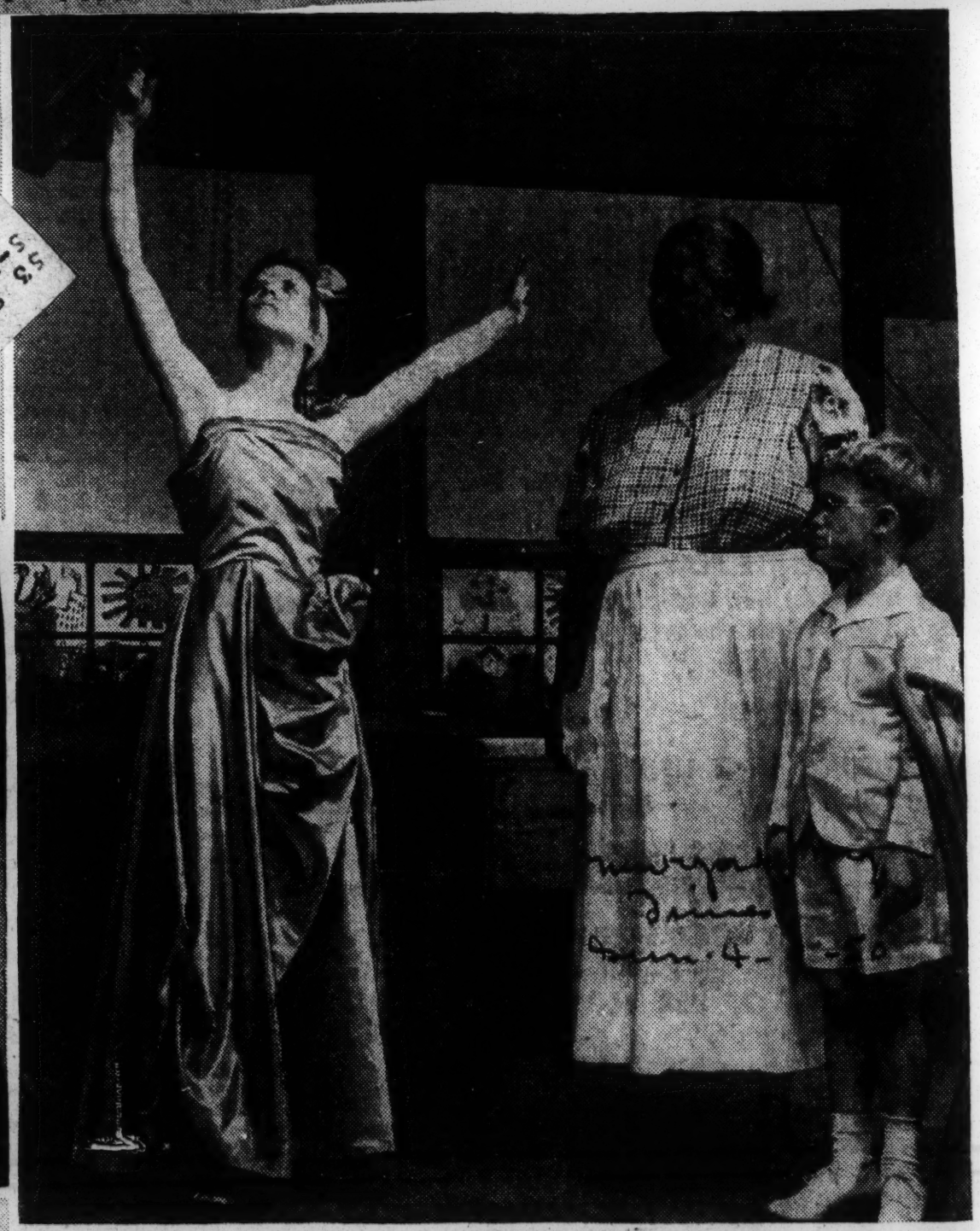
As a sociologist and as a person, Mrs. George favors anything which will let "people be persons—Don't carry chips—don't feel apart." She hasn't.

BROADWAY PRODUCTIONS CHOSEN BY THE CRITICS CIRCLE AS THE SEASON'S BEST


53 SD AC JUNE 17-50 F-15
S-RECORD & RESEARCH DEPT
TUSKEGEE INSTITUTE
ALA

Cosmo-Sileo

Alec Guinness and Irene Worth in "The Cocktail Party," the verse play about the problems of modern society. By T. S. Eliot, it was chosen in the foreign play category.



Alfredo Valente

L. to r.: Julie Harris, Ethel Waters and Brandon De Wilde in Carson McCullers' "The Member of the Wedding," the American play about an adolescent's growing up.

Newspaper N.Y. Times June 4-9-50 49c(1)(b)



Talbot

Marie Powers (left) and Patricia Neway of "The Consul," by Gian-Carlo Menotti, the outstanding musical. It depicts the plight of little people caught up by red tape.

Voted Best by the Drama Critics Circle



Julie Harris, Ethel Waters and Brandon De Wilde in a scene from "The Member of the Wedding," the Carson McCullers drama selected by the drama critics as the best American play of the season

"Member" Is Best

"The Member of the Wedding" has been voted the best American play of the 1949-'50 season by the New York Drama Critics Circle. The Carson McCullers drama at the Empire Theater won by a large majority on the first signed ballot. "The Cocktail Party," by T. S. Eliot, was selected as the best foreign play, and "The Consul," by Gian-Carlo Menotti, was given a special citation as the best musical.

Seventeen critics cast their votes for "The Member of the Wedding," as only three other plays came in for consideration. One of these three was "The Consul," which was admitted to the best play category after a special motion. It received two votes. There were four votes for William Inge's "Come Back, Little Sheba" and a single vote for William Archibald's "The Innocents."

One of the votes for "The Member of the Wedding" was disqualified. It was that of Harold Clurman, drama critic of "The New Republic,' who staged the play. When Mr. Clurman was admitted to the Critics Circle, it was on the understanding that he would abstain from voting on any play with which he had been connected.

"The Cocktail Party" received the overwhelming number of twenty votes as the best foreign play. The only other work to be considered in this category was "The Enchanted," by Jean Giraudoux, which received four votes.

"Lost in the Stars," which had been expected to give "The Consul" something of a battle in the musical division, received only three votes, while the Menotti musical drama walked away with twenty. In this category, "Regina," Marc Blitzstein's musical version of "The Little Foxes," also got three votes.

Presentation of the awards will take place Saturday during a broadcast over the American Broadcasting Company network from 6:45 to 7:15 p. m. This program will also include a scene from "The Member of the Wedding."

AT THE THEATRE



Ethel Waters, center, sings an old hymn—"For His Eye Is on the Sparrow and I Know He Thinks of Me"—in a scene from "The Member of the Wedding." Paying rapt attention are Julie Harris and a seven-and-half-year old actor, Brandon De Wilde. Miss Harris, who is 24, depicts a lass of 12.

By BROOKS ATKINSON

If the drama were nothing but character sketches and acting, "The Member of the Wedding," which opened at The Empire last evening, would be a masterpiece. For Carson McCullers' portrait of a harum-scarum adolescent girl in Georgia is wonderfully — almost painfully — perceptive; and her associated sketches of a Negro mammy and a busy little boy are masterly pieces of writing, also.

Fortunately, they have fallen into the hands of Harold Clurman who appreciates them. He has staged a performance by Ethel Waters, Julie Harris and young Brandon De Wilde that is incomparable in tact, grace and beauty. Anyone who loves art ought to be humbly grateful for such acting and direction. Like Miss McCullers' character portraiture, they are masterly pieces of work.

* * *

Originally, "The Member of the Wedding" was a novel. That probably has some bearing on the fact that the play has no beginning, middle or end and never acquires dramatic momentum. Although Miss McCullers has taken the material out of the novel she has not quite got it into the form of a play.

What she has got is an infinitely poignant sketch of an unprepossessing adolescent girl who is looking around hungrily for human companionship and for something that she can join. The incident of the play concerns her brother's wedding. Fantasy-ridden like an overwrought adolescent, the girl plans to join it by going away with her brother and his bride and casting her lot with theirs permanently. Almost psychopathically imaginative, she foresees a very gaudy future of travel, excitement and friends.

* * *

That is about all there is to the narrative or plot of "The Member of the Wedding." The rest is character analysis—the wild, whirling impulses of a girl on tip-toe with eagerness for a world she does not know how to take part in; the lumbering, elemental compassion of the Negro cook who knows all about life; the counterpoint activities of the little boy who is busy about his own affairs and runs in and out of the play like a sprite. Miss McCullers' insight is deep and sympathetic. Her literary style is deft and spinning. Her characterizations of the chief people and her sketches of them together in a ramshackle kitchen are superb pieces of work.

The play is acted in a casually and imaginatively designed setting by Lester Polakov that lets the action spill in and out of the kitchen and through the dooryard. In the long, immensely complicated part of the adolescent girl, Julie Harris, a very gifted young actress, gives an extraordinary performance—vibrant, full of anguish and elation by turns, rumpled, unstable, egotistic and unconsciously cruel.

As the Negro cook and symbol of maternity, Miss Waters gives one of those rich and eloquent performances that lay such a deep spell on any audience that sees her. Although the character has a physical base in Miss Waters' mountainous personality, it has exalted spirt and great warmth of sympathy.

* * *

Brandon De Wilde, who is 7½ years old, plays the neighborhood boy with amazing imperturbability. This is a vastly humorous part, and Brandon won all the hearts in the audience last evening, for he is resourceful and self-contained; and Mr. Clurman, who has a special gift for the parts of children and young people, has staged these interludes tactfully and amusingly.

None of the other parts is extensive or important, for Miss McCullers merely uses the other characters to fill out the character sketches. But the parts are well played, particularly by William Hansen, Harry Bolden and Henry Scott. In view of the rare quality of the writing and acting, the fact that "The Member of the Wedding" has practically no dramatic movement does not seem to be very important. It may not be a play, but it is art. That is the important thing.

IN NEW PLAY

Great Is The Word For Ethel

By HILLARY PHILLIPS

Ten years ago in The Empire Theatre, Ethel Waters carved a niche for herself. Today she fits into that niche along with Helen Hayes, William Gillette, Maude Adams, Ethel Barrymore and others who have made theatre history on the stage of the Empire.

In "A Member of the Wedding" by Carson McCullers, Miss Waters proves herself among the undisputed contenders of "The First Lady of the Stage" title, and a worthy one among the actresses of our races. Not since the days when the late Rose McClendon used to hold her audience spellbound, has a theatre audience felt the dynamic force of an actress of Miss Waters' deft artistry. As "Bernice" the servant she gives a sustained performance. She is the mistress of her art and uses all of her tools to the best of advantage in projecting her character; timing, voice shadings, moods, transitions and movements are all given their proper dramatic values. She reaches dramatic heights in the second and third acts. Her plaintive rendition of "His Eyes Are on the Sparrow" is a dramatic gem. This role in the hands of a less capable actress could easily become one of maudling sentimentality.

The play, adapted by the author from her novel of the same name, is not "the Great American Play" or "an American Saga" but a simple, moving play of human interests and emotions which causes a member of the audience to nestle in the recesses of his seat, laugh, meditate and reflect. The story deals with the adolescent problems of a motherless girl of 12 in a small town in Georgia—her loneliness longing "to belong," her imagination and her dream fantasies. These forces caused near tragedy in the life of "Frankie Adams" and those close to her. It is Bernice who consoles, and gives guidance to her in her unhappy moments. The Kitchen is Frankie's world, and Bernice and Cousin John Henry (age 6) are the people in it.

Miss Julie Harries, as Frankie, gives a profound performance; one of depth and intensity.

"Good Theatre" provokes, excites and stimulates the audience, and "A Member of the Wedding" does just that. It has a unique beauty seldom seen in the theatre which makes it a "must" on the list of all theatre lovers. Six second night curtain calls and standees indicates that Miss Waters will be a tenant of The Empire for a spell.

NEWS of the THEATER

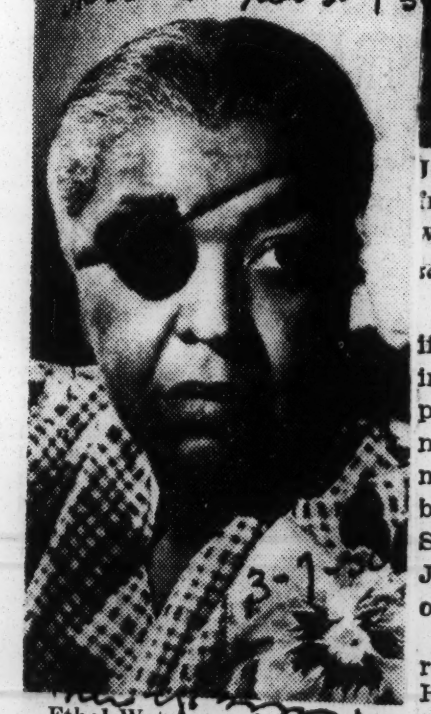
By BERT McCORD



Alfredo Valente

Julie Harris and Ether Waters in "The Member of the Wedding," at the Empire Theater in New York.

TO APPEAR AT BENEFIT



Ethel Waters as she appears in "The Member of the Wedding," a special performance of which will be given next Sunday night. The Actors Fund will be the beneficiary.



Julie Harris, Ethel Waters and John Fiedler in a moving scene from "The Member of the Wedding," the Carson McCullers hit which will be performed Sunday night at the Empire for the benefit of the Actors' Fund

"Tobacco Road" Tonight

First-nighters who feel cheated if a week goes by without an opening can turn out tonight for the presentation of an old favorite in new and different dress. A last-minute booking will bring "Tobacco Road" to the Forty-eighth Street Theater. Interpreting the Jack Kirkland play will be a cast of Negro performers.

Heading the company in the role of Jeeter Lester, created by Henry Hull, is Powell Lindsay. His supporting players include Evelyn Ellis, Mercedes Gilbert, John Tate and Jimmy Wright. The production was staged by Miss Ellis. It comes to Broadway after engagements at Harlem's Apollo Theater and in New Haven, Washington and Philadelphia.

The Kirkland dramatization of Erskine Caldwell's novel was originally produced at the Masque Theater, where it opened Dec. 4 1933. It ran consecutively on Broadway for a total of 3,182 performances. Altogether, it has been seen by an estimated 3,000,000 theatergoers in 300 American cities.

Tickets for the play are scaled from $1.20 to $3. The curtain is advertised to rise at 8:40 p. m.

49c(1) (b) 1950

Mulatto

FROM THE BLUES TO AN OPERA LIBRETTO

By LANGSTON HUGHES

AS a child in Kansas City, I used to hear wandering musicians playing guitars and singing the blues on Independence Avenue. Some of my earliest attempts at verse-making were creating words in my own mind to the rhythms of the blues. As a child I did not put my words down. But some years later when I consciously began to write poetry, many of my poems followed the musical rhythms of Negro folk songs and jazz.

Most folk blues sing either of love or economics, and frequently both themes are interwoven in the same song.

In my first book there is a poem entitled, "Cross." Its mood is that of the blues, although its lyric form lacks the folk repetition. And to the theme of love and economics a third theme is added, that of race:

My old man's a white old man
And my old mother's black.
If ever I cursed my white old man
I take my curses back.
If ever I cursed my black old mother
And wished she were in hell,
I'm sorry for that evil wish
And now I wish her well.
My old man died in a fine big house.
My ma died in a shack.
I wonder where I'm gonna die,
Being neither white nor black.

At Jasper Deeter's Hedgerow Theatre during the summer of 1929, just after my graduation from college, I used the theme of this poem as the basis for my first play, "Mulatto" which Deeter intended to present with Rose McClendon. That fall, however, Miss McClendon was engaged for a Paul Green play. So it was not until 1935 that she originated the role of the Negro mother in my drama.

The play was a tragedy of a son's love for his father that turned to murder, caused his mother's madness and his own suicide. Its conflict was motivated by the barrier of race between them. There were no melodies with the spoken words, but I thought of it even then as the possible basis for a musical drama.

It was not until William Grant Still asked me to write a libretto for him, that I began to work directly in terms of words and music. The result was "Troubled Island," produced ten years later at the City Center.

One of the problems of poetry and music in our country, where the Government does not subsidize these arts, is that the economic returns from them may not cover the costs of time, paper, thought and typing. I know of no poets who live from their poetry. And very few serious musicians live from their compositions.

Teaching, lecturing, arranging and other activities that absorb many hours that might be devoted to creation, are necessary to keep body and soul together. Sometimes it is long after midnight, when the day's jobs are done, before a creative word or note may be put down. Still, such words and such notes do get put down. How? Why? It must be for sheer love of words and music, rhythm, rhyme and the glory of the finished song.

Naturally, poets and musicians hope some day to make enough to pay the rent from what they create. But someday is a far off thing. And if a windfall should arrive, the income-tax man comes along and takes most of that. There is something wrong with our tax laws as they relate to the creative artist —who may be years in achieving a single "commercial" production —and then never have a second one. But the law does not take all those years of struggle and debt into account.

That, however, has no immediate bearing on "The Barrier," which the Columbia Theatre Associates are presenting this week on the Brander Matthews stage. This new opera, at the moment, is being done for love, not money. Singers have given up lucrative concert dates to appear in it. The director, Felix Brentano, has turned down other jobs to direct it. Willard Rhodes, its conductor, and all those connected with the production have, besides their daytime work, devoted many evening hours—until two and three in the morning—to its preparation. It must be love.

Doubts

About two years ago, when Jan Meyerowitz, the composer, after having set to music some of my poems, asked me for a libretto, the play "Mulatto" immediately came to mind. But I had sworn never to have anything more to do with non-commercial theatre, since lecturing and teaching, I had found, met the demands of the landlord so much better.

But Meyerowitz began to work on the music even before I had made up my mind to transpose the play into musical words. So persuasive were his melodies that I succumbed. When we drew up the collaboration agreement, my lawyer (who very kindly never accepts a penny) said, "What? Another opera!" And in his voice was not delight, but despair. I said, "But this will be a very exciting one."

Is it a far cry from blues to opera? It shouldn't be, not in America. George Gershwin came pretty near bridging the gap. Someday someone will. I would like to be the man to write that libretto.

'Native Son' Going Okay In Argentina

By TED WATSON
(Courier Chicago Bureau)

CHICAGO—(Special)— Despite alleged legal troubles which have hampered Richard Wright's filming of his famous "Native Son," it was reported to The Courier this week from Buenos Aires, that the production is in its final stages and one of its main characters will return to the United States within a few days.

Returning to Chicago will be Gloria Madison. Both she and Sahji Jackson, famous New York City dancer, are cast in important roles in the Wright film and are two of eight persons who speak English language in the flicker, which carries a total of approximately 200 Negroes.

Miss Jackson, who is reported shooting a series of photos of the filming for Life Magazine, has been in the Argentine city for sometime and is employed in one of the larger nighteries as a dancer and singer at a fabulous price. She is due to return to New York after the closing of her present engagement on May 26.

Jean Wallace is playing the white female lead, Mary Dalton; Richard Wright, a Bigger Thomas; Sahji as a gold digging dancer and singer as Lala and Gloria Madison as Bessie Thomas.

ARGENTINA DOUBLES AS CHICAGO LOCALE FOR 'NATIVE SON'



Author Richard Wright, center, makes his screen debut playing the lead role in the film version of his "Native Son," now being made in Argentina. His co-players are Gloria Madison and Gene Michael

By VIRGINIA LEE WARREN

BUENOS AIRES.

AN Argentine film company, located in the fashionable suburb of Martinez, recently constructed its most ambitious set—an entire block of slums, supposed to be in Chicago. Now all film companies here are a bit hard pressed; they watch centavos with more concentration than Hollywood centers on dollars, and there are real slum areas, although fewer than in most great cities, right in Buenos Aires. There is actually a slaughterhouse district known as Nueva Chicago, but even that would not do. This had to be a very special slum; it had to be right out of Chicago because it was to serve as the setting for Richard Wright's "Native Son," in which the author is playing the lead; and it was as exact a replica as Mr. Wright and his Argentine associates could make it.

That is typical of the care being given to this production, which is aimed primarily at the United States market and may be ready for exhibitors there in early autumn. It is the first time an Argentine studio has attempted a picture with a United States setting. To give it authenticity, Mr. Wright, along with one of the studio heads, Luis Mentasti; the producer, Jaime Prades, and the director, Pierre Chenal, spent more than two months in Chicago filming background shots.

Mixed Memories

Of that time Señor Prades' brightest memory is the amiable cooperation of the police. Mr. Wright's is the worsening since 1940 of the condition of most Negroes on the South Side. "We looked," he said, "for abandoned tenements, but there aren't any. They are all full of people. And the tension has grown."

This leads naturally into the reason for Richard Wright's consuming interest in the screen version of his book. Without getting a cent in return, he has turned over the movie rights, written all the dialogue, helped with the screenplay and is now patiently feeling his way along in the role of Bigger Thomas, working on the set seven days a week, usually from ten to twelve hours at a time.

There are reports that he has invested money outright in the film, as well as handing over as a gift the fruit of his talents. Asked about this, he smiled, shrugged, listed his contributions with no mention of dollars, and said, "That's about all one man could do." He naturally hopes to get some financial return after the picture has been shown, but he is willing to wait until then. Meanwhile, he is living in a small, unpretentious, midtown hotel, but with so little time away from the set that he scarcely has time to write to his wife and children in Paris, much less to advance his literary career by so much as a single sentence.

Asked why he came to Argentina to make "Native Son," he explained that "it just happened that way." He would gladly have gone to Hollywood. He would have been delighted to make the picture in France, Italy or England. But Hollywood, he is convinced, would insist upon watering the story down and it is his opinion that no nation receiving substantial aid from the United States would risk offending that country by making a movie which deals with the Negroes' dilemma in a pretty uncompromising manner. Since Argentina seemed completely indifferent to the potential complications along that line, Mr. Wright came along happily to Sono Film's studio.

The reason Señor Prades and Monsieur Chenal wanted to make the picture is more direct—they simply liked the story. It was about five years ago, they think, when they first read the book, brought out here as "Sangre Negra" with considerable success. The play, also known here as "Sangre Negra," followed and had as long a run in Buenos Aires as the Orson Welles production with Canada Lee had in New York. All the characters here were played by whites and, naturally, in Spanish.

The fact that Argentina Sono Film as well as Mr. Wright wanted to aim at the United States movie audience meant that English-speaking actors had to be brought down or rounded up in Argentina. A half-dozen principals, including Wright, were imported and the rest were drawn from the American colony. Some of the regulars are absent from their usual lunch-eon tables at the American Club these days; they're on the set as Chicago cops.

One young Californian, Gene Michael, in Argentina on a visit,

was invited to play a policeman but his screen test was so impressive he was promoted to the role of Jan Erlone, the fiancé of Mary Dalton. Jean Wallace was chosen in Hollywood by M. Chenal's wife for the part of Mary, and Nicholas Joy of countless Broadway productions plays her father. Another Hollywood recruit is Willa Pearl Curtiss, Bigger's mother.

When Wright, Mentasti, Prades and Chenal were in Chicago they made a quick dive into the theatrical agencies for someone to play Bigger's girl and came up with Gloria Madison, who has spent considerably more time as a student than as an actress.

If all this sounds like a haphazard or amateurish production it is inaccurate as well as unfair. The picture is expected to cost 5,000,000 pesos, which is five times the cost of the usual Argentine film; but the sets are as they should be, and M. Chenal knows his business. Best known in the United States for his "Crime et Châtiment," made in France, he came to South America when Hitler's boys moved into Paris and, with Señor Prades, made some of the finest pictures ever turned out in an Argentine studio

Patient

Chenal is an infinitely patient and winning director. He coached the inexperienced Gloria Madison until everyone who sees the rushes votes her a sensation. He will photograph one bit of action a dozen times—Bigger lighting a cigarette for Mary and opening a car door—and then will say wistfully, "No me encantó." ("It did not enchant me.") But most of the direction is in English, and in quite expressive English at that. For instance, when Wright fails to follow a direction explicitly, Chenal is capable of crying, "Oh, Dick, you made the dumb business."

Wright will smile and try the bit of action again. He obviously feels the responsibility of the whole production and has a great deal more to say than most authors or leading characters or even a combination of the two. But he is probably the most willing and humble actor on the lot. Recently he voiced a criticism, though, which literally brought down part of a set. He had suddenly noticed that for a night scene a Chicago drugstore front was screened with the sort of metal shutters used in Europe, Mexico and South America, but never in the United States. The metal shutters were removed and the drugstore could have been in the heart of the South Side.

Understudies Boris Karloff



WILLIAM MARSHALL is the first Negro to understudy a white performer in a lead role in the American theatre. Marshall, who plays a pirate in the Broadway hit, "Peter Pan," understudies Boris Karloff in role of Capt. Hook in the play. In the James M. Barrie production Jean Arthur plays the lead opposite Karloff. (INP)

Negro cast doing play in Hollywood

A Negro cast is performing in the Orchard Gables Repertory Theatre production of "River Boy" at the Gables own theatre at 6516 Fountain ave. in Hollywood.

The guest cast is headed by Robert Davis, as Jer, and includes well known actress Maidie Norman, and other stage and screen veterans, such as LaVerne Cryor and May Will Hill. The local Negro Art Theatre is also represented in Bernard Hamilton, who had a part in the recent production of "Golden Boy." Others in the cast are Irvin Mosley, Homer Houston, Louis Hunt, Gus Nairn, and Phylis Cryor.

"River Boy" is a folk drama by Grant Marshall. The Negro cast performs on Thursday and Sunday evenings, the resident cast Friday and Sunday evenings. There is no admission charge, but reservations must be made by telephoning HU. 2-4822.

Davis is an alumnus of a Chicago Negro theatrical group and has studied with the Actors Lab, appearing in Lab productions of "Declaration," "Androcles and the Lion," "Romeo and Juliet," "Skin of Our Teeth," and other productions.

He also appears regularly in motion pictures and will soon be seen in "No Way Out" and "In a Lonely Place."

Miss Norman, a trouper since the age of 9, has had a long career in radio, on the stage and screen.

Veteran Broadway actress May Will Hill has played in practically all of the Southern California playhouses since coming to California.

Jane White, 'Strange Fruit' Star, Sets Television Debut

Afro-American 4-2-11 (b)
Sat. 6-17-50



JANE WHITE

NEW YORK — Jane White, daughter of journalist-author-crusader Walter White, makes her television debut as a dramatic actress in Wyllis Cooper's "You Have Been Warned," an original teleplay of interplanetary rockets and a proposed trip to Mars, on CBS-TV's "Stage 13," Wednesday, June 14 (CBS-TV, 9:30-10:00 p.m., EDT).

Miss White, who appeared in "Strange Fruit" on Broadway, has appeared in many radio dramas, including several by Cooper, director-producer of "Stage 13."

She is also scheduled to appear on Broadway next fall in "Come What May," starring Nancy Walker.



CHIT-CHAT—between New York stage actress Edna Thomas, who is making her screen debut in "A Streetcar Named Desire," and Marlon Brando, on the set of the Charles K. Feldman Group production at Warner Bros. Miss Thomas plays a role without respect to race in the film. (see story)

Negro actress playing Mexican part in "Streetcar" at Warners

The part of the Mexican woman in "A Streetcar Named Desire" is being held down in Hollywood at Warner Bros. Studio, which is filming the Brodway hit, by Edna Thomas, veteran Negro character actress who created the role on Broadway.

Her physical appearance suggesting Latin, rather than Negro blood, Miss Thomas' part is proof of [illegible] but definite trend of the Broadway theatre toward integration of Negroes without the ancient prerequisite that the parts they play be obviously Negro characters.

Warner Bros., too is due credit for casting Miss Thomas for the role, simply on the basis of her work in the Broadway production and without a thought to her race.

Veteran of the Lafayette Players, Miss Thomas shared the distinction of playing a non-Negro role with other New York performers, the most celebrated of whom was Juanita Hall who is one of the undisputed stars of "South Pacific" as Bloody Mary, a Polynesian woman.

NEVER SOLICITED JOB

On the set of the film which stars Vivien Leigh and Marlon Brando, Miss Thomas gave a brief resume of her theatrical career this week.

She revealed that she has never sought out an acting job in her life, a circumstance which should certainly put her in a class almost by herself in the theatre.

"Originally, I was invited into the theater and all the roles I've done since my debut have been as the result of invitations," Miss Thomas said. "When I finish with a play and am jobless, I merely go home and wait for the telephone to ring. It always does and I go to work again."

Unlike the majority of her contemporaries, Miss Thomas has never known what it's like to "pound the pavements" from one producer's office to the other.

"And I don't ever want to find out. It must tear the heart out of the sensitive," she said.

"Streetcar" is her "motion picture bow, after all these years as an actress. "Well, better late than never." She went on "I played 'Streetcar' for three years, from the opening night to the closing, without missing a performance. It's been a career in itself."

In private life, Miss Thomas is the wife of Lloyd Thomas, an architect. They live in Harlem where she got her start with the celebrated Lafayette Players.

"It was Rosamond Johnson who made me what I am today," she recalled. "He put on a charity show for his music center and I made my appearance, a shy and terrified amateur. But the management of the Lafayette Players saw me, liked me and got in touch with me. I thought becoming an actress was too ridiculous a thought. So I politely refused the offer. Actually, it was a domestic spat with my husband which caused me to finally accept the Lafayette company. I knew he didn't want me to act. So I thought I'd show him. When Lloyd found out what I was up to, he wasn't angry in the least. He encouraged me."

Miss Thomas has been fortunate enough to strike one long run show after the other, among them "Lulu Belle" starring Lenore Ulric; "Porgy" with the Theater Guild; "Run Lil Chillun," "Stevedore," as Lady MacBeth in Orson Welles' production of "Macbeth;" "Harriet," with Helen Hayes, "Strange Fruit" and "A Streetcar Named Desire."

She was born in Laurenceville, Va., brought up in Boston, but spent most her life in New York.

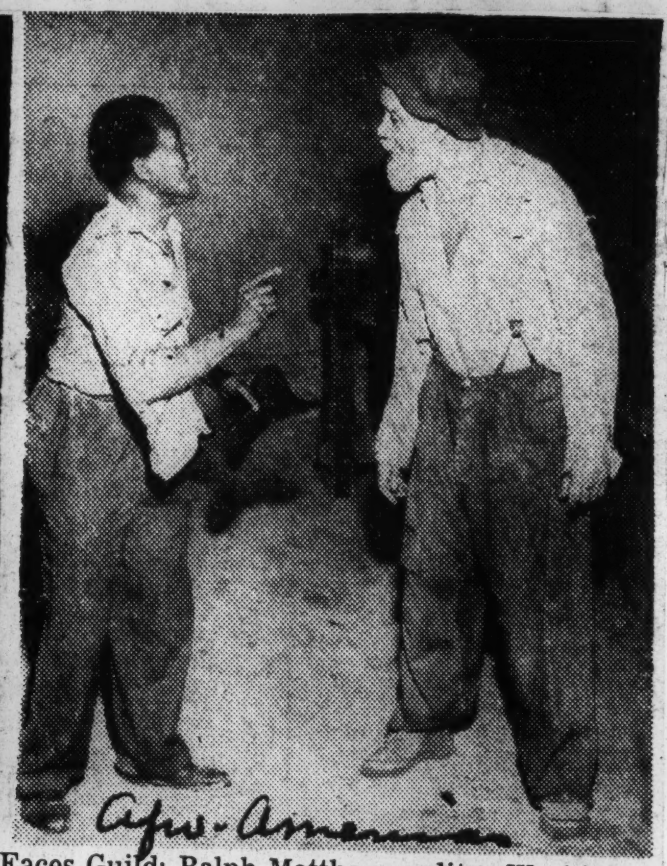
Following the completion of "A Streetcar Named Desire," Miss Thomas returns to Harlem.

"To wonder when that phone will commence jingling again," she commented. "I hope it will be almost immediately. I want to keep busy."

Gee Gee James, another veteran of the legitimate theatre, who played a Negro role in the play was not brought out for the film version by Elia Kazan, director of both productions. The role was played, instead, by local actress Maidie Norman.

THE JEETER LESTERS 'AT HOME' TO VISITORS AT THE HOWARD





On "Tobacco Road," backstage at the Howard Theatre. Left to right: Lulu Wyatt Jones, dance director of the Washington New Faces Guild; Ralph Matthews, editor Washington AFRO; Helen Dowdy, Evelyn Ellis, Estelle Hemsley, E. B. Rae, AFRO theatrical editor, and Powell Lindsay. Second panel, Cherokee Thornton and Lindsay. Third panel, Estelle Hemsley, Delores Mack and Evelyn Ellis. Fourth panel, Helen Dowdy and Jimmy Wright.—Kay Dee photos

I Walked Down 'Tobacco Road'

Fearless Revival Seen at Howard

Superb Acting by All-Colored Cast

"Tobacco Road," a three-act play produced by Jack Kirkland. Novel by Erskine Caldwell. Staged by Evelyn Ellis. Maurice Costello, general manager; George (Lefty) Miller, press relations; Vinnie Phillips, stage manager; John Mack, assistant; Elmer Van Orden, master carpenter; Joseph Sanderlin, properties; Claire Thomas, electrician. Presented at Howard Theatre.

THE CAST:

Dude	Jimmy Wright
Ada Lester	Evelyn Ellis
Grandma Lester	Estelle Hemsley
Jeeter Lester	Powell Lindsay
Ellie Mae	Baby Joyce
Lov Bensey	John Tate
Henry Peabody	Cherokee Thornton
Sister Bessie Rice	Helen Dowdy
Pearl	Dolores Mack
Captain Tim	John Mark
George Payne	John Bouie

By E. B. REA
AFRO Theatrical Editor

WASHINGTON

I walked down "Tobacco Road." It was an eventful evening.

The opportunity came last Friday when Jack Kirkland put his best foot forward with a fearless revival of the Erskine Caldwell story, which opened at the Howard Theatre for two weeks.

Original Properties

I walked down the dusty road with its slinking shadows and into its earthy yard, surrounded by a sagging fence; took a peep into the old well-sweep; leaned against the decayed hulk of a chinaberry tree, and crossed the threshold of its weather-beaten, dilapidated cabin

That was an experience to this writer, in view of the fact that the same scenery, from Georgia dust to the last physical property are the same used during the play's run on Broadway.

The original version, which opened in December, 1933, and ran continuously until May, 1941, established a record run of 3,182 performances.

The Lesters Were Home

Moreover, I shook hands with the Jeeter Lester family, a group of back-country, Georgia sharecroppers, dwelling in squalor and poverty, and ignorant of everything except sex and religion.

"Tobacco Road" tells a poignantly human story and tells it in a simple, truthful, uncompromising way.

Its language is profane in spots but typical; its characters as callous as they are casual.

The plot of the play is essentially the same, except Kirkland has transplanted a typical family of po' whites with a colored one, without changing situation or character.

An Illusion Come True

Of course, this reviewer went to the Howard hesitantly. So deeply rooted were memories of the great John Barton and his predessors in the original, that there was a fear that a cherished illusion might be shattered.

This, however, was not the case. The superlative performance of this professional company is evidence that it was well chosen.

Powell Lindsay, well-known director, producer and actor in his own right, plays the role of Jeeter Lester, a shiftless, no-good reprobate, with a simple sinceritt that is very convincing.

Evelyn Ellis Impressive

Evelyn Ellis, who staged the play, provides the surprise of the production by proving her real versatility in the moving interpretation of Ada Lester's pathetic character, too apathetic to desire anything but a "stylish dress to be buried in."

The household, likewise, includes Baby Joyce as the sex-hungry Ellie Mae, of the split-lip, with Jimmy Wright turning in a top enactment as Dude, the moronic, ball-bouncing son, the only two of the Lesters' 17 children remaining at home.

There are other characters who stir this study of the hapless family, such as still exists in remote corners of the South, into stark drama.

Helen Dowdy scores as Sister

Bessie Rice, the middle-aged, gospel-singing, lustful evangelist and husband-seeker, who persuades the teen-age Dude to marry her by promising him "a new automobile with a horn on it."

John Tate as Lov Bensey, a coal chute worker, is unbending in his dramatic efforts to have Pearl, played by Delores Mack, a vibrant new-comer, his 12-year-old bride, return to his bed, after fleeing home and taking refuge with her mother.

Cherokee Thornton, as Henry Peabody, is excellent as the neighbor who keeps the family posted on current affairs, while Estelle Hemsley, as old Grandma Lester, who creeps about the place in frightened silence, is well-known to film, radio, television and network audiences.

Has Dramatic Climax

John Mark as Captain Tim (the only white actor in the play), and John Buie as George Payne, the gentleman representative of an Augusta bank and insurance company which takes Lesters' homestead, turn in splendid performances.

The dramatic climax is bound up in a chain of circumstances that end in Ada's tragic death, with Grandma Lester wandering off in the woods to die, and Jeeter's loss of his land which they have inherited from generations of farm ancestors.

Lindsay, as Jeeter; Miss Ellis, as his wife, Ada; Wright as the moronic son, and Tate, as Lov Bensey, do the best acting of their careers up to now, so far as this column is concerned.

Intelligent Revival

Producer Kirkland has revived "Tobacco Road" with great and intelligent care; with much thought to characterization and mood. Much more than this reviewer has seen in some other similar productions.

It's a realistic portrayal, marked with comedy and pathos. A story that will never grow old. It should have a healthy run. Its success will mark a new era in the legitimate theatre for colored actors.

By all means, see "Tobacco Road" when it comes your way.

THE THEATERS

By HOWARD BARNES

"TOBACCO ROAD"
FORTY-EIGHTH STREET THEATER

A revival of the play by Jack Kirkland, based on the novel by Erskine Caldwell, staged by Evelyn Ellis, a Negro Drama Group production presented by Mr. Kirkland with the following cast:

Dude Lester.....Jimmy Wright
Ada Lester.....Evelyn Ellis
Jeeter Lester.....Powell Lindsay
Ellie May.....Baby Joyce
Grandma Lester.....Estelle Hemsley
Lov Bensey.....John Tate
Henry Peabody.....Cherokee Thornton
Sister Bessie Rice.....Mercedes Gilbert
Pearl.....Delores Mack
Captain Tim.....John Mark
George Payne.....John Boule

SYNOPSIS: The entire action of the play takes place at the farm of Jeeter Lester, situated on a tobacco road in the back country of Georgia. ACT I. Late afternoon. ACT II. Next morning. AT III. Dawn, the following day.

Not a Good Road

THE Negro Drama Group's production of "Tobacco Road" is an odd and unkempt exhibit. Jack Kirkland's dramatization of Erskine Caldwell's novel about poor white trash in the back country of Georgia, gains nothing in theatrical power or emotional illumination in its present switching of races at the Forty-eighth Street Theater. The play, which made theatrical history for some curious reason in three previous engagements here, is at its sorriest in its current reaction. The acting does nothing to justify a curious venture.

It is true that the work has been altered by Kirkland to suggest a certain propagandistic quality, but it was never sound enough in the first place to give it more than a sensational quality. Now that Negroes take over the roles of white sharecroppers in a sub-subsistence community, what little depth of feeling there was in the original goes by the boards. For "Tobacco Road," for all of its tremendous popularity, relied on innuendo rather than tragic consequence from the time it first opened in 1933. At this late date the innuendo is ridiculous, while the dramatic compulsion is very dim.

* * *

Chief credit for the fact that this third revival of a long-run hit on Broadway does not come completely apart at the seams must go to Evelyn Ellis. Her staging of the Negro version is comparatively lively and her portrayal of Ada Lester is extremely acute. As a matter of fact, one is likely to keep one's eyes on her even when Powell Lindsay, as Jeeter, and Jimmy Wright as the terrifying young son of a Jukes clan, are engaged in protracted antics.

Her valiant labors are not nearly sufficient to keep the piece from becoming a frenetic and fearful bore. Mercedes Gilbert has the role of Sister Bessie Rice, who marries herself to Dude. Delores Mack and Baby Joyce play a couple of the less ingratiating Lester children. John Tate gives a good account of himself as Lov Bensey and Estelle Hemsley is right enough as grandma. What is wrong with the production, aside from its professional deficiencies, is that in its present guise, it is neither the play, nor the novel on which it was founded. For one who did not find it entertaining when Henry Hull was playing Jeeter Lester, it is a project which should have been forgotten long before it reached a stage.

AT THE THEATRE

'Tobacco Road' Brought Back to Broadway by a Company of Negro Actors

By BROOKS ATKINSON

Jack Kirkland's celebrated social study of the back country of Georgia, "Tobacco Road," has returned to town. It opened at the Forty-eighth Street Theatre last evening. Heretofore it has discussed the customs and manners of a poor white family. Now their fabulous Lesters have become colored folks, acted by members of the Negro Drama Group.

Whether the actors of "Tobacco Road" are white or colored is a matter of no particular importance if they are good actors. But the Negro Drama Group are not good actors on the whole; and, with one or two exceptions, they play Mr. Kirkland's ramshackle drama as though it were low comedy.

They have a point there, of course. "Tobacco Road" is about as low as they come, not only in its report of squalor and degradation, but in its colossal lack of taste in the writing. Perhaps it deserves the sort of prankish, guffawing horseplay that the Negro Drama Group have brought to it—acting some of the scenes like second-rate vaudeville.

But amid the pig-sty antics of the story of "Tobacco Road" there were always some truthful elements that left a vivid impression because they touched on real emotions. And amid the shuffling and skylarking of the current performance there are two truthful actors—namely, Evelyn Ellis as the starving, bedraggled mother, and John Tate as Lov Bensey, the mournful, thwarted husband of the sullen Pearl.

Believe it or not, but there is a certain pathetic beauty in the part of the mother as Miss Ellis acts her. Under the grime and the tatters there are a perceptible pride and a rebellious strength of character. Miss Ellis, who incidentally has staged the performance, does not gag her acting. And Mr. Tate is a forceful and honest actor who respects the part of the rejected husband, describes his dilemma seriously and speaks his lines with some feeling.

In view of the cheap-jack tone of the performance as a whole, it may be a matter of only academic interest that two good actors are able to give solid substance to a tale of share-cropping misery. But it proves that an artist can make something genuine out of hokum material if he brings it up to his own level. And it suggests that if "Tobacco Road" were played with as much insight as the old Moscow Art Theatre brought to "The Lower Depths" it might be a moving drama instead of a rambling and ugly show.

Mercedes Gilbert



In "Tobacco Road"



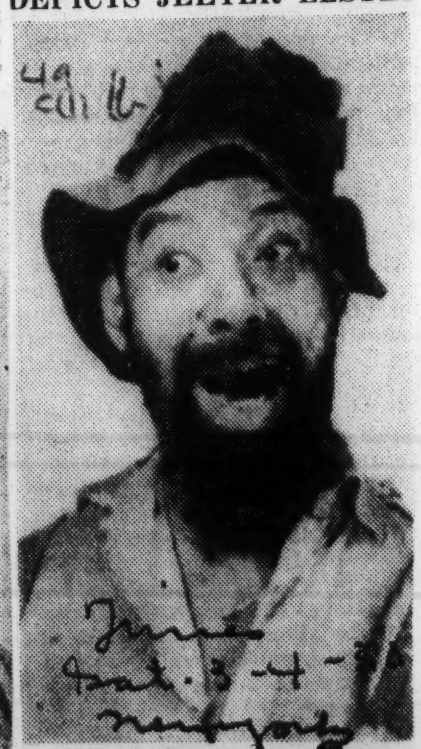
Mercedes Gilbert, who portrays Sister Bessie in "Tobacco Road."

The Cast

TOBACCO ROAD, a play in three acts, by Jack Kirkland, based on the novel by Erskine Caldwell. Produced by the Negro Drama Group; sponsored by Mr. Kirkland; staged by Evelyn Ellis. At the Forty-eighth Street Theatre

Dude Lester.....Jimmy Wright
Ada Lester.....Evelyn Ellis
Jeeter Lester.....Powell Lindsay
Ellie May.....Baby Joyce
Grandma Lester.....Estelle Hemsley
Lov Bensey.....John Tate
Henry Peabody.....Cherokee Thornton
Sister Bessie Rice.....Mercedes Gilbert
Pearl.....Delores Mack
Captain Tim.....John Mark
George Payne.....John Boule

DEPICTS JEETER LESTER



Powell Lindsay in character as the lead of "Tobacco Road," to be acted by an all-Negro cast at the Forty-eighth Street on Monday.

Has Choice Roles

Ossie Davis Typical Of Courier New Actor Harvest

By ALFRED A. DUCKETT

NEW YORK — If you get over to the Martin Beck Theatre these evenings to see the poignantly beautiful play, "Wisteria Trees," during intermissions and at curtain time, you will hear the cash customers talking about how genuinely the ageless Helen Hayes takes on the lead role in this story about the South.

In the next breath, they will mention with appreciation the name of tall, personable and talented Ossie Davis, who plays the role of Jacques — an irrepressible Southern lad who was yanked out of Dixie to accompany his mistress on atrip to gay Paree and who feels like a fish out of water when he finds himself back home in Dixie.

Backstage, in his dressing room, Ossie Davis is as entertaining and natural as he is behind the footlights. This intelligent, whimsical young actor, who first saw light of day thirty-two years ago in a small Georgia city, never dreamed of being an actor until he attended Howard University briefly and came under the influence of Dr. Alaine Locke.

Between 1938 and 1941, with the help of Dick Campbell and the Rose McClendon Players, Ossie had parts in four or five plays, worked in a big World Fair production and then went into the greatest drama, to date, the United States Army.

IN SERVICE

While in service for thirty-two months, much of which was spent in Liberia, West Africa, Davis worked under Howard University's Howard Butcher in Special Service, acting, writing and directing in soldier shows.

Discharged in 1945, Davis received a telegram from Campbell advising him of an opening in "Jeb." He recalls wryly that he got the part, but that it survived only nine performances at the Martin Beck. Next came a year and a half of travel with the Anna Lucasta National Company.



'From Paree'— Ossie Davis, who plays the role of Jacques in "Wisteria Trees" at New York's Martin Beck Theatre, is earning plaudits of theatre-goers.—Vandamm Photo.

It was during this time that he met his wife, Ruby Dee, who plays Jackie Robinson's wife in "The Jackie Robinson Story." Ruby was featured in "Lucasta."

Last fall, the husband and wife team went to Hollywood to work in Twentieth Century's "No Way Out," which will be released this fall. Then they both appeared in "How Long 'Til Summer."

Currently, Davis is filling the role of one of five cabbies in Twentieth's "Fourteen Hours," being shot at Broadway and Cedar Street in New York.

Eventually, Ossie hopes he and his wife will team up on the stage, but at the present, Ruby is out of production — theatrical production, that is. There's to be a baby in August.

To hear Davis' French on the stage at the Martin Beck, one would believe him quite versed in the language. He chuckles at this opinion, for he learned during rehearsals and had his learning perfected by his wife, who has a good knowledge of it.

Gracious, smiling Ossis Davis is representative of the new crop of youthful actors who, by dint of ability, earnestness and modesty, are coming into their own on Broadway and other cultural centers and knocking down the old, unreasonable barriers.



These night club stars are (top row, left to right) Martha Raye, Latin Casino; Savannah Churchill, opening Monday at Club Orchid; Sherry Blair, Chateau-Crillon, and Babs Roth, Nut Club. At bottom are (l. to r.) Flo Thomas, New Town Tavern, Delair, N. J.; Charlie Parker, opening Monday at Club Harlem; Bill Parker, Weber's Hof Brau, Central Airport, and Bob Eberly, Sciolla's Cafe.

These night club stars are (top row, left to right) Linda Lombard, Embassy Club; Margaret Watkins, New Town Tavern, Delair, N. J.; Helen Phillips, Club 13, and Fran Warren, Click. At the bottom are (left to right) Slam Stewart, opening Monday at Club Orchid; Mickey Shaughnessy, Palumbo's Cabaret; Turk, Nut Club, and Cozy Morley, Sciolla's Cafe.

MELVYN DOUGLAS is reading scripts for a possible Broadway showing. . . . John Ford's next production will be "The Sid Luckman Story" . . . Cab Calloway and his attorney, Edward Kahn, are opening a chain of drive-in theaters in the South. . . . St. Augustine, Fla., will be the permanent home of the Robert Ripley Museum, housed in the former home of novelist Marjorie Kinan Rawlings. . . . The Anchor and Saber Club of New York will give a dinner dance and show Oct. 15 at the Hotel Biltmore to raise funds for a large TV set for St. Albans (L. I.) Hospital, where some 400 casualties from the Korean war are bedded. . . . Many suburban theater owners are planning to turn their playhouses into garages, supermarkets, or rebuild them as apartment homes, because of the tremendous drop in business. . . . Jukebox factories have been ordered by the Government to cut production in favor of radar and other defensive equipment.



These night club stars are (top row, left to right) Carla, Weber's Hof Brau; Monette, Embassy; Helen Phillips, Club 13, and Betty Jane Bruce, Lexington Casino. At the bottom are (left to right) Salt, New Town Tavern, Delair, N. J.; Sherry Blair, Chateau Crillon; Billy Daniels, Latin Casino, and Jimmy Rushing, Club Harlem.

GAYETY OF PARIS GONE; BRICKTOP MOVES TO ROME

Cabaret Queen Says It Is Happier City

[Chicago Tribune Press Service]

PARIS, Dec. 13—"The gayety has left Paris and it's time for me to leave too," says "Bricktop," Montmartre's famous singer-hostess. After 25 years as queen of Paris night life, "Bricktop" is moving to Rome to open her club at the Hotel Ambassadors.

"Bricktop's" farewell to Paris marks the end of an era which began in 1924 when she left Chicago to open a club here. Her tiny Montmartre cabaret, "the Grand Duke," thrived and soon became the rendezvous for top socialites and even crowned heads.

"Kings like little places," says "Bricktop," who was Ada Smith of Chicago. And she ought to know. Her steady customers since the 20s have been the cream of the world's international set, including the duke of Windsor, Ali Khan, Doris Duke, Gloria Vanderbilt, ex-King Humbert of Italy, Barbara Hutton, the Baron de Rede, and King Farouk of Egypt.

Got Her Start Here

At 56, "Bricktop" is a bulky woman with a mass of freckles and a knot of smooth black hair. "My hair used to be brick red—that's how I got my name. But 10 years ago it turned black," she explained.

She can usually be heard singing "Miss Otis Regrets," the song Cole Porter wrote for her. In a rachety voice, she makes her way thru a few other sentimental ballads of by-gone days, and stops to greet each newcomer with "Hello, darling." Except for an additional 50 pounds, she's not much different today from the Chicago "Bricktop" who burst upon Paris in the Roaring Twenties.

"I'll take Chicago any time," says Brick. "Chicago gave me my start as an entertainer."

"Bricktop" first resided with her mother, two sisters and a brother at 171 E. Chicago av.

Went to Paris in 1924

"Bricktop" began working in Chicago cabarets in 1910, and became a star at the late Jack Johnson's Cafe de Champ.

"I came to Paris for six months in 1924, and stayed until the war in 1939," she said. "The first place I worked in France was called the Grand Duke, a little Paris club across from the Dead Rat cabaret in Montmartre.

"One night Cole Porter invited me to come to his house to teach dancing at his Charleston cocktail parties. I taught the Charles

Friends



Ada (Bricktop) Smith and friend, Lena Horne, in Paris night club.

ton to everybody, including the prince of Wales and the Aga Khan. The prince of Wales and I became friends and he asked me to give him private lessons."

"Bricktop" is still one of the duke of Windsor's favorite entertainers. Many of his private parties were held in Brick's club in Paris. Last spring Brick was the only entertainer to be invited to a welcome home party at their Paris residence.

Meets King Humbert

In 1927 "Bricktop" went to Italy on Cole Porter's yacht and entertained at the Lido in Venice. "I got Elsa Maxwell, the famous party giver, to help me arrange a benefit which was sponsored by Princess Jane San Faustina. Lady Mendl introduced me to King Humbert, who is now in exile in Portugal. He liked my song called 'Poor Papa' and invited me to entertain at a court reception. I was so nervous that I didn't know whether to shake hands or curtsey."

"Bricktop" was then running her Montmartre cabaret with her husband, Peter DuConge, New Orleans saxophone player. "Elsa Maxwell came every night and Ernest Hemingway and the Montparnasse artist colony began to drop in.

"People even got ashamed of coming so often. Michael Farmer, night owl No. 1 in those days and then husband of Gloria Swanson, invented the post office game. He pretended to come to Bricktop's to collect his mail. And soon everybody was coming to my place to get their letters."

Duke Wooed Wallis

In the early 30s, Brick opened a resort club in fashionable Biarritz in the south of France. The duke of Windsor wooed Wallis Simpson there, Brick said. Barbara Hutton, the Woolworth heiress, was another regular attendant.

When war brought an end to Paris night life in 1939, Brick left Paris for New York. After a war time sojourn in the United States and Mexico, Brick returned to Paris last year and opened a new red and gold "boite" in rue Fontaine. This venture was financed by Millionaire Arturo Lopez from Chile, Donna Bloomingdale and Dress Designer Schiaparelli. Several uncrowned heads and the same smart international set came back.

Paris Has Changed

Almost any night Brick could be seen wearing a feather boa and a strapless evening dress. Brick says, "I'm the only fat woman in the world who can wear that kind of dress."

Despite her success, Brick claims that she's too tired at 56 to keep her club open all night. She feels that Paris has changed since the war.

"There aren't so many people these days who want to pick up the big checks. People are restless, too, since Korea. I love Paris and hate to say good-by. But Rome seems to be a happier city and a place where I can find some peace, too. After all, 25 years in a night club has been a long time."

Armstrong Observes First Half-Century: Still Great

Satchmo Reaches 50th Milestone



Jazz Master Louis (Satchmo) Armstrong, who observes his 50th birthday on Tuesday (July 4), and his thirty-fifth as a musician at New York's Bop City. The British Broadcasting Company and Radio France joined U.S. disc jockeys in devoting special programs from June 27 through July 4, to tell the story of the New Orleans boy who grew up to become the greatest creative musician of the 20th century.

NEW YORK — Louis (Satchmo) Armstrong, one of the all-time greats in the world of jazz, famed for his husky-voiced vocals and superb trumpet, this week observes his 50th birthday anniversary.

Armstrong was born on July 4, 1900 in New Orleans. He first learned to play the trumpet at the Waif's Home for Boys in the town of his birth. While still in his teens, he began playing professionally.

Joined Local Bands

In and around New Orleans, he played with such bands as King Oliver, Kid Ory and Fate Marable. He joined Fletcher Henderson in 1924 in Chicago, and finally in 1927 he formed his own group and was featured in the New York musical "Hot Chocolates."

Thrice Armstrong has made sensationally successful trips to London and the Continent, where he appeared as soloist in addition to fronting bands. He also has made many movie and Broadway review appearances and several of his recordings are collector's items.

Leading Jazz Pioneer

Throughout the music world Satchmo is recognized as one of the pioneers and leading figures in the evolution of modern jazz. Armstrong is enjoying universal acclaim while he and his all-star band are playing here at Bop City and the music world observing a Louis Armstrong Week in his honor.

To Escape Operation

Among his many recognitions was one by the State Department, congratulating Armstrong for his contributions to the Voice of America broadcasts abroad.

One bright spot in Louis's celebration is that he won't have to face an operation for an ulcerated stomach, but he will have to give up his favorite dish, red beans and rice.

Take It Easy: In Detroit, Louis (SATCHMO) ARMSTRONG, the world's greatest trumpeter, told reporters that during his last successful tour of France, President VINCENT AURIOL presented him with a beautiful vase. "I was walkin' along, swingin' it by the neck," Satchmo related, "until somebody ask me did I know it was worth $1,000. Thereafter I carried it like a baby."

No. 6 — 9*Thea — Ellington Back

49c(2) (a) 1950

Josephine Baker

They Got Their Money's Worth



When Josephine Baker returned to the Munich (Germany) stage after an absence of 15 years, an enthusiastic crowd admitted her "Firebird" routine was all they could ask for.

49e(2) (a) 1950

Josephine Baker



Acme

Josephine: "I was a bad girl!"

Home Town: JOSEPHINE BAKER, sensation of Europe in the '20s, stopped off briefly in her home town, St. Louis, en route to a Mexico City engagement. "La Josephine" got her start singing and dancing for neighborhood boys in the basement of her St. Louis home. At 17 the saucy Negro entertainer ran away to New York and joined the chorus of "Shuffle Along." The troupe went to Paris—and Josephine hit the big time. "When I sang for the kids in the basement they paid me in pins," she recalled. "A safety pin bought the box seat and when Mama came home from work I got a spanking. Oh, I was a bad girl!"

Citizen of France

Paris' Josephine Playing Copa City

Courier Sat. 12-30-50

By JOHN A. DIAZ

49 e (2) (a)

MIAMI—After refusing an offer to perform in Miami Beach because she feared interracial embarrassment, Paris' American-born Josephine Baker, singer of international fame, has changed her mind and will perform in Copa City, a fashionable night club here.

In an interview with Miss Baker two weeks ago, she told this writer that under no circumstances would she come to any Southern part of the United States. When asked why, she said that her experiences some years ago in New York have convinced her that the South is no place for her.

"If they can treat me like that in New York which is in the North, what do you think will ahappen to me in the South?"

ACCEPTS INVITATION

That was the answer the glamorous Jo Baker gave me after her husband, Jo Boullon, white, had showed me a telegram from the Miami Beach night club, asking her to come to Miami for a performance.

Realizing the significance and importance of such a visit by the famous entertainer of glamour and enchantment; I pleaded with her to come to Florida.

"No, I can't; no, I can't," she said.

"Do you know what that would mean to your people in Florida?" I ventured anxiously.

But the great Jo Baker, whom Paris adores, and who is still beautiful, in spite of the many years she has spent, first in America then in France, was determined to avoid any racial embarrassment.

IN HAVANA

This despite the fact I explained to her that she would be welcomed by the white people of Miami and Miami Beach and that she would have no difficulty in finding a hotel in which to stay with her husband.

In Ha ana she was playing at one of the largest theatres, drawing capacity audiences at every appearance. Her pictures were displayed in many places in the lobby of the theatre, and when she sang in French or in Spanish, she received uproarious applause from the enthusiastic audience.

Upon my return to Miami I informed one of the managers of Copa City that Miss Baker feared racial embarrassment and that therefore she hac told me that she would not accept the engagement.

ACCOMPANIED BY HUSBAND

The manager told me that he was rushing to Havana by plane to convince Miss Baker that everytihng would be done to make her as comfortable with l : husband in the Miami area as any other French citizen would be in America, North or South.

The club co-owner succeeded. When he returned I was informed that Josephine Baker hac accepted his offer to appear ir Miami Beach as a star per former, without any racial restriction whatsoever and that Miss Baker had stipulated in her contract that members of her race would have to be admitted to where she was playing.

These are definite promises given Miss Baker, and she will give a performance in Miami Beach and live in one of the exclusive hotels in the area. No interracial difficulties will be experienced, because of the important fact that Miss Baker is a Fernch citizen, and the wife of a Frenchman, and therefore the couple is expected to receive all the courtesies accorded foreign travelers in the United States.

49c (2) (a) 1950

Nat King Cole and his Trio.
Miami University's Achievement Award

Interracial Award for Nat Cole

Courier
Pittsburgh Pa
4-29-50

OXFORD, Ohio—After one of their most exciting dance and concerts here last week, Nat King Cole and his Trio were presented with the annual Miami University's Achievement Award.

Presented by student Nancy Compton, the plaque, according to its own inscription, was presented "To Nat King Cole and his Trio in recognition of their outstanding achievement in the musical field which has encouraged better interracial relations."

An annual award, it was born out of the inspiration of the Campus Interracial Club, Miami University. This is the first time that a trio has been so honored. The presentation took place Wednesday night when Nat and his group appeared at the university under the auspices of the Student-Faculty Council.

On a few one nite dances and concert stops, King and his Trio are fresh out of St. Louis where they established a new box-office record at the Rivera Club, owned and operated by Jordan Chambers. Headed into Philadelphia, and a stand at the Earle Theatre, the group will hit Broadway in early May for a session at Bop City.





(AP Wirephoto and Acme Telephoto)

JAILED Ronnie Quillan, 29, an actress, shown in a Hollywood police station yesterday after she had been jailed on charges of slashing Billy Daniels, $5000-a-week night club singer, with a butcher knife in her apartment. Daniels is pictured being treated by a nurse. The slashing followed an argument over her request for money.

Actress Slashes Night Club Singer

HOLLYWOOD, Dec. 7 (AP).—Billy Daniels, $5000-a-week night club singer, was slashed on the face with a butcher knife today in a wild fight with a 29-year-old Hollywood actress in her apartment.

The latter, Mrs. Ronny Quillan, with flame-red hair three feet long, was booked on suspicion of assault.

She is the divorced wife of Joe Quillan, writer, and is known professionally as Veronica Ashley.

Doctors said a slash from Daniels' temple to beneath his chin required 35 stitches to close.

Behind the cutting, said Detective Sgt. C. C. Forbes, was the actress' demand for $5000 for medical treatment.

Daniels, 34, now at the Mocambo on the Sunset Strip, last January married Martha Braun, 21, actress, model and daughter of the wealthy Carl Braun, of Lowell, Mass.

Forbes said Mrs. Quillan early today called police to her apartment, where they found Daniels bleeding. He was rushed to a hospital and she was taken to headquarters, screaming protests.

"He attacked me," detectives quoted her as saying. But Forbes said that after a medical examination disclosed no traces of criminal assault, she "backed down" on her account and said she had taken sleeping pills and was hazy about what happened.

Detective Sgt. D. W. Grant, who questioned Daniels, said the singer told him that the woman contacted him last week and told him she needed $5000. Grant said the pair had been acquainted "apparently, quite a while."

Negro singer slashed in actress' apartment

HOLLYWOOD, Dec. 7— (AP) —A Negro night club singer, Billy Daniels, was badly slashed today in the apartment of a red haired Hollywood actress, Ronnie Quillan.

After he was patched up at the hospital for severe cuts on the face and chin, he and Miss Quillan were taken to police headquarters for questioning.

Detectives said the situation was too confused to tell what had happened, but Det. Sgt. A. W. Hubka quoted the shapely 32-year-old actress as saying "He tried to attack me."

OFFICERS SAID the bride of Miss Quillan's Hollywood apartment showed evidence of a terrific fight.

They quoted her as saying that Daniels came to her apartment after his show finished at Mocambo, night club on Hollywood's Strip. She said she recently sued him in Civil Courts for attempted rape.

Daniels, 34, and Martha Braun, 21, white actress and daughter of the wealthy Carl Brauns of Lowell, Mass., were married in Weehawken, N. J., by a judge last January. At the time Daniels said: "I'm going to dedicate my life to making her happy."

Singer Billy Daniels Slashed In Pre-Dawn Hollywood Fracas

HOLLYWOOD,— (I N S) —Billy Daniels, $10,000 a week nightclub singer, was slashed from cheek tc throat Thursday in a pre-dawn Hollywood apartment fracas and police arrested red-haired actress Ronnie Quillan as his assailant.

Miss Quillan was booked on suspicion of assault and police said faces a possible extortion charge

Thirty-five stitches were taken by physicians at Hollywood receiving hospital to close the gaping butcher knife wound suffered by Daniels in a altercation with the actress in her lavish apartment. He was reported recovering.

Police said Miss Quillan "fought like a tigress' when she was taken to the police station for questioning. At first she declared:

"He doped me and then tried to attack me."

However, detective C. C. Forbes said the actress backed down completely on the attack charge, saying she went into the kitchen to get some sleeping tablets and does not remember what happened. Forbes said she admitted:

"I remember hitting him with a table lamp and then I just went wild and started cutting him."

She first told police she was suing Daniels for medical expenses resulting from an alleged attack but Attorney Max Gilmore said no suit had been filed. He said he had communicated with the Singer and his attorney at the actress's request.

Daniels emphatically denied having attempted to attack her last night or at any time previously. He said he went to her apartment to discuss money matters, adding that Miss Quillan had even called his wife in New York asking for money to pay doctor bills.

The prelude to the whole affair according to Forbes, was her insistent demands for money, which is the basis for an extortion complaint Forbes said he was asking to be filed Friday against the the actress.

Police said the actress, one-time wife of writer Joe Quillan, had a long scratch on her face.

It was Miss Quillan's second involvement in a slashing role.

Last year a weekend battle royal in a Beverly Hills apartment between Miss Quillan and Rolland Gerbeau, French Vocalist visiting in the United States, ended with both cut severely with a razor blade.

Miss Quillan said at that time that Gerbeau "started cutting me when I refused to loan him money." But Gerbeau said she cut him when he told her he was going back to France.

Negro Singer Slashed In Actress' Apartment

Hollywood, Dec. 7 (AP)—Billy Daniels, highly paid Negro night-club singer, was gashed with a butcher knife today in a wild fight in a Hollywood actress' apartment.

Ronny Quillan, 29 and white, with flame-red hair 3 feet long, was booked on suspicion of assault.

Doctors said a slash from Daniels' temple ot beneath his chin required 35 stitches to close, but he will recover.

Behind the cutting, said Detective-Sergeant C. C. Forbes, was the actress' demand for $5,000 for medical treatment. Forbes said her lawyer had written Daniels, threatening legal action over "the December 2 incident."

Wife Thinks It's Blackmail

Daniels, now at the Mocambo on the Sunset Strip, makes about $5,000 a week. Last January the singer, 34, and Martha Braun, 21, white actress and model and daughter of the wealthy Carl Brauns, Lowell, Mass., were married in Weehawken, N. J. Daniels was quoted then, "I'm going to dedicate my life to making her happy."

Mrs. Daniels, visiting her family, said: "My husband is positively innocent and I think it's blackmail."

Forbes said Mrs. Quillan early today called police to her apartment, where they found Daniels bleeding, the side of his face laid open. He was taken to a hospital and she was taken to headquarters, screaming protests.

'Backs Down' on Rape Charge

"He raped me," detectives quoted her. But Forbes said that after a medical examination disclosed no traces of rape, she "backed down" on her account and said she had taken sleeping pills and was hazy about what happened.

Detective Sgt. D. W. Grant, who questioned Daniels, said the singer told him the woman contaced him last week and told him she needed $5,000. Grant said the pair rad been acquainted "apparently quite a while."

"He went to see her at her apartment early last Saturday morning after his performance," the detective continued. "She asked him for $5,000. He told her he didn't have it, but could lend her $200. Since then she has called him all the time and send him two letters demanding $5,000.

"She called him at 7 o'clock last night at the Mocambo. He went to see her about 9 p.m., but couldn't reach any agreement with her. He went back at 3 a.m. today with his chauffeur. The



Associated Press Wirephoto

RONNY QUILLAN
Booked on suspicion

chauffeur took her maid home. He sat around a couple of hours, talking to her. She said she was tired, went into the bedroom and lay in bed. He sat on the side of the bed.

"At 5:15 a.m. she went to the living room and made a phone call. She told him she had called police because he had raped her again.

"He said he was leaving. She said, 'Oh, no, you're not!' and slashed him across the face with the butcher knife. She picked up a table lamp and threw it. He caught it."

The detectives said Daniels told them Mrs. Quillan's maid kept serving drinks during the 2 hours they talked, but that she didn't drink—"just kept taking pills."

A cutting took place on October 9, 1949 in Mrs. Quillan's Beverly Hills apartment when she was living in that city. A visiting French singer, Rolland Gerbeau, 29, was cut with a razor blade and Mrs. Quillan was slashed so seriously, also with a razor blade, that she had to be hospitalized for some time. Both were questioned by police, but neither was prosecuted.

Crooner, Slashed by Actress, Denies Attack Story; Extortion Plot Probed

By CHESTER L. WASHINGTON Jr.

LOS ANGELES—The socially prominent wife of the celebrated night club singer, Billy Daniels ("That Old Black Magic"), arrived here by plane "to stand at my husband's side." Mrs. Martha Braun Daniels, who defied her well-to-do Massachusetts family last January to marry Billy, flew here from Boston to appear with him in the District Attorney's office last Friday at which time Daniels promised to file a criminal complaint against red-haired Ronnie Quillan, girl-about-town and Hollywood actress, who slashed his face with a butcher knife in her apartment last Thursday.

Daniels' face was swathed in bandages as he appeared in the District Attorney's office. Thirty-five stitches were required to sew up the wound.

"I'll stick by Billy," Mrs. Daniels declared, rather emphatically, as she appeared with her husband. She was at Lowell, Mass., with the singer's three children by another marriage, when the incident occurred. Mrs. Daniels told reporters: "I believe he is entirely innocent of any wrong-doing."



BILLY DANIELS AND NURSE
. . . lots of bandage for nightclub singer

The well-known $5,000-a-week singer, who was filling an engagement at the swank Mocambo Restaurant on Sunset Strip, was slashed in the Hollywood Hills apartment of Mrs. Quillan just before dawn last Thursday. Mrs. Quillan



ACTRESS RONNIE QUILLAN
. . . at police station after slashing Daniels

it first claimed that Daniels had attacked her.

At Hollywood Emergency Hospital, however, physicians who examined the 31-year-old actress-dancer reported they found no indication that she had been attacked.

Daniels accused Mrs. Quillan of attempting to extort $5,000 from him under threat of publicly charging him with attacking her in her apartment at 1712 Nicholas, Canyon Drive, a week previous. The singer left three letters at the District Attorney's office Friday, which he said had been written by Mrs. Quillan for handwriting tests.

Mrs. Daniels declared Friday that Mrs. Quillan had phoned in Boston and warned her that her husband would receive damaging publicity if he didn't pay her money.

The singer's wife said "I told her 'I know all about you. I read those letters you wrote Billy.'" The letters, Mrs. Daniels said, "were written before we were married. They were all lovey-dovey. Billy had dated her before our wedding but not afterwards."

Meanwhile, "That Old Black Magic" song which made him famous—must have been working in Billy's favor because it was reported Saturday that the gash on his face may heal without a serious disfiguration. Daniels reportedly agreed to have the stitching done without the use of novocaine, and watched the proceedings without even flinching.

After originally charging that Daniels had attacked her, Mrs. Quillan later changed her story and told police:

"I don't know what happened. I picked up a knife and struck him with it once."

Police reported that they found two empty sleeping tablet capsules and part of a bottle of ver-

Mrs. Quillan signed a club circles.
charging an attempted Mrs. Quillan, who is known
ttack against a Holly- professionally as Vernonica Ains-
t club owner. ley, is the divorced wife of Joe
Quillan, a gag writer.

was married to the
rtha Braun, daughter
lly prominent Lowell
mily last January.
y about Daniels made
age of most of the Los
iles and created a sen-
wank Hollywood night

In 1945, Mrs.
complaint charg
criminal attack
wood night club
Daniels was
former Martha
of a socially
(Mass.) family
The story abo
the front page o
Angeles dailies a
sation in swank

This Week's
NEWS IN TABLOID

By CLIFF MACKAY
AFRO Managing Editor

Billy Daniels's Wife Just Might Be Right

BEFORE ANY snap conclusions are reached about that **Billy Daniels-Ronnie Quillan** stabbing episode, it might be well to bear these facts in mind.



Billy Daniels

This isn't the first time **Ronnie** has figured in a cutting or made accusations against men, she claimed abused her. A year ago, it was the French singer, **Rolland Gerbau**, who was slashed with a razor in her apartment.

Four years ago, **Ronnie** accused **David Bruce**, a cafe owner of the same charges she's trying to pin on **Billy**. Actually this is the third time she has made such charges against Daniels.

The first time, her rape charges were laughed out of a Los Angeles criminal court. She then filed civil suit seeking damages on an assault charge. This latter suit has not come to trial. She sought to cry rape all over again Thursday after she had slashed **Billy**, but skeptical police rushed her to a hospital for examination. Doctors could find no physical evidence to support her charge.

Billy's 21-year-old wife, **Martha**, says from her home at Lowell, Mass., "He's positively innocent." From here it looks like **Mrs. Daniels** knows what she's talking about. **Ronnie** still will have to answer the criminal charges of assault and attempted extortion.

Slashed Negro singer won't sign complaint

LOS ANGELES, Dec. 12—(AP)—"I'm very happy that this mess is cleared up," remarked the mink-clad showgirl who was accused of inflicting a 35-stitch butcher knife slash across the face of Negro Singer Billy Daniels.

That was all red-haired Ronnie Quillan, 29, had to say yesterday as she left the courtroom after Daniels refused to sign a complaint against her.

And Daniels, his face still swathed in bandages, said he hopes to be back on his $3,000-a-week job in a Hollywood cabaret early next week.

That apparently rang down the curtain on a scene which began early last Thursday morning in the white showgirl's apartment and resulted in her arrest on suspicion of assault with a deadly weapon. She's the ex-wife of Gagwriter **Joe Quillan**.

Daniels told the district attorney's office he refused to prosecute so that his attractive, 21-year-old white wife would be spared from further embarrassment and publicity.



Happy ending— "I'm very happy that this mess has been cleared up," was all the mink-clad, red-haired Ronnie Quillan, 29, had to say yesterday as she left a Los Angeles courtroom after Billy Daniels, Negro night clug singer, refused to press assault charges against her. She was accused of inflicting a 35-stitch knife slash across his face. (AP wirephoto.)

Slapped' Girl sks $25,000 Of Eckstine

LOS ANGELES — Swoon singer Billy Eckstine faces a $25,000 battery damages suit as a result of the recent fracas in Club Oasis.

Mrs. Eleanor Spears carried out her threat and filed suit in Superior Court last week charging that Eckstine hit her, tore her fur coat and "spat in my eye." According to the complaint, the attack came after she requested the balladeer to sing "Goodbye." He refused, the complaint said, and she told him, "I will buy no more of your records."

The singer has denied the attack. In fact, he said, the 22-year-old blonde accosted him when he left the stage and slapped him twice. He said he has witnesses to prove his story, Drummer Lee Young being one.

49c(2) (a) 1950

Duke Ellington



PRESIDENT TRUMAN GREETS DUKE: President Truman compares musical notes with the noted band leader Duke Ellington when he called at the White House. The original score of parts of the "Portrait of New York Suite" which he write under commission from Arturo Toscanini, was presented to the Chief Executive during their meeting.

'1st Lady of Song' Still Lays 'Em Out At Birdland in NY

NEW YORK—After seventeen years in show business Ella Fitzgerald remains a singing phenomenon. She is one of the most copied singers in the history of the modern entertainment era. And she grows better as her showmanship ripens. A chicken ain't nothing but a bird, but those who do not believe that Ella is even greater can dig her at Birdland. And just because she has been in show business for seventeen years doesn't mean that she is old, you catty people.

Since the late Chick Webb discovered Ella competing in the tough amateur show at the Apollo Theatre, Miss Fitzgerald has done okay for herself. All she has done is to make a few movies, journey to Europe, make scads of hit records, win numerous polls, appear in the top theatres and clubs from coast to coast and to set a model for singing that is difficult to improve upon.

Ella has passed through cycles: "A Tisket a Tasket" to a sweet-singing period to a bop kick to imitating Louis Armstrong. Now she mixes novelties with her versions of "Lady Be Good" and her imitation of Satchmo on "Basin Street Blues" and she really torches on past and current ballads. Net result is that Ella has to beg off stage to avoid rupturing her valuable voice. Today Ella Fitzgerald is one of the most valuable commodities in show business. He name on a marquee means box office.

The great lady of show business opened a two-week engagement at Birdland last week, supported by the Ray Brown trio and sharing the mike with the season's favorite teen-agers' delight, Larry Darnell, a name attraction in his own right. Thus the downtown spot beckoned crowds in a big way and the house was as packed as though it were a new years eve week-end, with a star studded audience including Ethel Waters, Thelma Carpenter and Peggy Ann Garner of Hollywood.

SHE SCORES

Ella scores from the moment she comes on stage, and when the gal does a Louis Armstrong imitation, singing "Basin Street" the bleachers go wild. Along with such favorites as "How High the Moon" and "Mother Hubbard," Ella introduces some pieces into her routine and among these "Run Joe" and "Diamonds Are Girl's Best Friends" rate a high score on the clapping end.

Newcomer Larry Darnell, one of the hottest blues singers of the moment does okay in a big way, in this his first appearance at the swank Birdland house. The teen-agers' squealing drowns out lots of good melody but this is the stuff that makes an artist's popularity soar sky high. Following local stint, young Darnell continues on a tour with the Paul Williams band across country.



ELLA FITZGERALD
. . . seventeen years in show bu

PLATTER CHATTER
by Fred Reynolds

THERE IS SO MUCH of the ordinary on records these days that the various vocals of Ella Fitzgerald are as refreshing as "South Pacific." Here is a singer who is perhaps the closest to a complete artist that popular music knows at this point. Her singing is effortless, in tune, in taste, and, most enjoyable of all, relaxed and possessed of a sense of humor.



Ella Fitzgerald

FOUR recent records by Decca offer Miss Fitzgerald in as many moods of song. She is richly sincere as she sings Ray Noble's beautiful ballad of 1938, "I Hadn't Anyone 'Til You." Listening to this, you wonder somehow whether Noble didn't have Ella tucked away in the back of his mind when he wrote it. "I Gotta Have My Baby Back is one of the sweetest blues of 1950 or any year. Here Ella turns on the tears as she blends her emotions with those of the four Mills Brothers.

WHEN it comes to "Sugarfoot Rag," the first lady of song has herself a ball! Sy Oliver's band lays down a beat like the Rock of Gibraltar while Ella swings out with a solid bit of rhythm. Have you ever noticed how much she phrases like a jazz trumpeter? Her last chorus of "Sugarfoot" is pure improvisation, the voice in place of the instrument. This is a big affair, joyful and loaded with fine jazz. Then there's "Basin Street Blues," a wondrous thing, indeed. First comes a straight vocal, followed by a remarkably happy take-off on her gravel voiced pal, Louis Armstrong. How Satchmo must have grinned when he heard it for the first time. When you get right down to it, there's no substitute for talent. Ella Fitzgerald proves it on these records.

OSCAR Winner Frank Loesser has a new tune on the market which is definitely of hit proportions. A bright, contagious polka, "Hoop-Dee-Doo" moves along at a gay clip with lots of sliding trombones. Take your choice: Perry Como and the Fontaine Sisters on Victor, Kay Starr for Capitol, Doris Day on Columbia, Russ Morgan for Decca, and the Ames Brothers on Coral. Each has something different to recommend it; all are good.

A RECENT and welcome Columbia LP groups on a single record eight songs by Mildred Bailey, backed mostly by sidemen led by her ex-husband, Red Norvo. These are not new selections. They are re-pressings from the late and middle '30s, when Miss Bailey's lyric attack and delicate, persuasive tones were at their peak.

HERE is singing concentrated on pure melodic phrasing. Both Mildred Bailey and Red Norvo are artists of impeccable taste in music. Altho some of their performances may be commonplace, they are always in the best taste esthetically. Perhaps the outstanding selections are "Lover, Come Back to Me" and "I Let a Song Go Out of My Heart." At least they're the ones I like best. You'll have your favorites, too, when you listen to the Mildred Bailey Serenade, but you must agree that here is expressed the ability of a great artist.

49c(2) (a) 1950

Zelma Watson George

Broadway Star-Maker Introes Two of His Satellites



Gian-Carlo Menotti, Pulitzer Prize playwright and producer, introduces Zelma Watson George, right, singing lead of Menotti's "The Medium," to Patricia Neway, lead in another Menotti play, "The Consul." Extreme right is Leo Coleman, who has the role of a deaf mute in "The Medium" which opened last week in the theatre of the Hotel Edison in New York City.

'THE MEDIUM' RETURNS

Zelma George Enacts Rancora Mme. Flora

NEW YORK—Gian-Carlo Menotti's "The Medium," lyric drama returned to New York last Wednesday, this time to the Arena of the Hotel Edison. With it a new face in the person of Zelma Watson George, 300-pound Cleveland contralto, making her Broadway stage debut as the rancorous Madame Flora, star of the play, which formerly was enacted by a white actress, Marie Powers.

Prior to her Broadway appearance in the stellar role Mrs. George had performed the role at times in the Karamu Theatre production in Ceveland, where she attracted the attention of Producer Menotti

Adds Something to Play

Mrs. George has added something to the role of Madame Flora in that she sings her role from a wheel chair. Not that she is an invalid, but she is presuming that she has to live the rest of her life sitting down. But she has no idea of such a placid future.

With Mrs. George are two old faces in "The Medium," Leo Coleman, a native of Washington, who enacts the role of Toby, a mute and who also starred in the CBS radio version of the opera, and Evelyn Keller as Monica.

Texas-born Mrs. Goerge is the daughter of the late Rev. S. E. J Watson, who at the age of 47 was pastor of Olivet Baptist Church, the largest in the world, in Chicago, and Mrs. Lena B. Watson, now coordinator of religious activities at Tenn. State College, Nashville, where Zelma served as dean of women for five years.

Her husband is Attorney Clayborne Goerge, who is president of Cleveland Civil Service Commission.

She is a graduate of the University of Chicago, holds an M.A. degree in personnel administration from NYU, and is writing a dissertation for her Ph.D. in sociology at the same institution.

Was Research Fellow

For two years she was a research fellow of the Rockefeller Foundation during which time she made a catalogue of 12,000 musical compositions from the pens of colored composers or based on folk music.

French call Lena Horne one of most beautiful U. S. women

PARIS — Lena Horne, interviewed by J. C. Tachella for the French motion picture weekly, "Echan Francais," is described as "one of the most beautiful women in America."

Translated, the interview, published July 3, reads as follows:

"Lena Horne, who was the star of two rare Hollywood films whose entire casts were Negroes, (Cabin in the Sky and Stormy Weather) has arrived in Paris for a singing engagement and profiting from her visits here, we decided to interview her.

"Lena Horne, who is one of the most beautiful women in America has acted in approximately 20 films since 1941. Her last film, "Duchess of Idaho," was made last year. In all of her films, with the exception of the first two already mentioned, she has had only singing roles. We asked her why.

"She answered, 'the roles of the Negroes are very rare in American motion pictures. And I'm obliged to wait and hope that some day one will be found that is.'

"I then asked her which film she thought depicted realistically and truthfully the life of the Negro in the United States.

"Without hesitating she replied, 'There aren't any. Although, if one compares the place held by the Negroes in the American cinema today with that which he occupied 15 or 20 years ago, one is able to say that there has been progress.'

"What do the American people think of the all-Negro films?

"The American movie public is just as ready to enjoy films acted by Negroes as by white actors . . . but the American people are still young. Much more education is necessary but that takes time.

Do you think that the American films give an exact portrayal of American life?

"No, but the American motion pictures unfortunately reflect the taste of America. All of the people should be more advantageously represented in our films: the yellow as well as the black, the Indians as well as the white . .

"The star of Stormy Weather admires the American film directors John Huston an Stanley Kramer, and the Europeans, Clair, De Sica, and Rossellini. She likes working with the producer Dore Schary. She would like to make a film in Europe, but not only as a singer, but a film in which she could present her acting talents.

"She told me that she knew personally some of the Hollywood Ten. They are very talented men and in Hollywood, all the intelligent people regret their imprisonment. The motion picture industry needs them."

London Press Calls Lena Horne 'Unbelievable, Tops'

"How Did She Get Into That Dress?". Is Theme Of Previews

By RUDOLPH DUNBAR

LONDON—Last week the glorious Lena Horne captivated London when she made her first appearance at the Palladium theatre. The entire London press lavished some glittering adjectives on her success.

Said the Daily Express: "The fabulous Lena Horne in a white gown as tight as a sheath on a knife, her voice as sweet and soft as melting honey, making her first Palladium appearance, did something to the packed first house. For a long moment after her first song there was silence.

"Then like waves of a sea of sound, the applause broke triumphantly. Into her songs she poured her warm heart, singing to every member in that hushed house individually. It was a tremendous performance."

The Daily Telegraph stated: "She dilated with great emotional intensity on the miseries, the tortures and the cruelties with which a lover is beset. She sings with poise, passion and strength. Her original interpretations of Harlem laments have a considerable emotional impact. As an artist she was a delight both to watch and to hear."

The Evening Star described at length every detail of her appearance: "Her dress, which raised sighs of envy (feminine) and admiration (masculine) when singer Lena Horne blossomed out in it like a dainty Tea Rose at the Palladium, is white with a pale blue bow at the shoulder and another on the hip. It fits Miss Horne like a mould and where many another singer would bulge, Miss Horne just rippled.

"How does she get into it?" women asked. "How does she keep that figure?" Well, her maid helps her into this $2,000 dress and there are three zips to keep it taut. Does Miss Horne, mother of a 12-year-old girl and a 10-year-old boy diet to keep her lithe figure? Not strictly, but she doesn't eat much during the day.

"Breakfast is usually orange juice and coffee. She skips lunch but has a high-tea at three. And when Miss Horne wears her "smoochy" dress she does not wear a corset, not even a girdle, I am told. But she does wear a bra."

A. E. Wilson, the famous theatrical critic, writing under the caption of "Blue Magic," declared:

"Lena Horne, star of cabaret, radio and screen, who heads the Palladium bill, puts as much dramatic force and intensity into her singing of blues as ever a great tragedy queen displayed in classic roles.

'A lovelier woman has rarely graced variety than this dusky artist, who looks so cool, elegant and sophisticated until she abandons herself to the emotional outbursts.

'One of World's Loveliest Women'

Radiant Lena Thrills At London Palladium

Courier Stat. 9-44-50

Pittsburgh Pa

By J. A. ROGERS

LONDON—This town has taken Lena Horne to its collective heart and has cheered her performances at the Palladium as they have cheered no other American artist. She recently concluded a two-week appearance at this celebrated English house of superb entertainment and most writers treated her closing as if it were a national tragedy.

I attended one of the performances with Seretse Khama and his lovely wife as the guests of Miss Horne and could feel the electricity that enveloped the audience when the lady sang some of her favorite numbers such as "Stormy Weather" and "The Lady Is A Tramp."

This was my first time to hear Miss Horne in person and I could realize why the English have received her so warmly. She is so much more lovely than her pictures. As I watched her grace, beauty and expressiveness I thought at once of the Empress Josephine, who must also have been about Miss Horne's color.

She is indeed queenly. Her expressive singing, flashing dark eyes, exquisite shapeliness and handsome teeth, make me understand her appeal. In her dressing room we saw stacks and stacks of mail from admirers. Crowds stand outside the stage door nightly to see her come out.

One of the daily newspapers here referred to her as "one of the loveliest women in the world."

Another writer in reporting Miss Horne's closing wrote:

"I pen a lament over Lena Horne. I have dropped not a tear over the departure of most American stars who have topped the bill at the London Palladium recently.

"In some cases I have cheered. But I am more than sorry to see Lena leave after only two weeks.

"She provided a lesson for the singers and crooners still to come from America.

"She didn't introduce her songs with simpering patter. She didn't stop to tell us what a wonderful audience we were. She's a singer; so she sang. And how superbly.

"She has the rhythmic zest of her race, but she has restraint, feeling and a gleaming, polished technique. Seldom have I heard oldish popular songs like 'The Lady Is A Tramp' delivered with such fresh impact. The lady is a vocal artist."

Sets New Box Office Record

Toni Harper A Smash Hit In Broadway Appearance

NEW YORK — Toni "Candy Store Blues" Harper's first Broadway date as the headline attraction of the Strand Theatre, has taken the main stem by storm and has set a new box office record for 1950, at the Warner Brothers popular picture house.

Once again proving herself to be a potent 12-year old bundle of rhythm, Toni smashed all box office records for this house, which chalked up $34,000 Friday through Sunday. Variety, the Bible of Show Business, points out that this figure is normally a good average for an entire week.

With this strong opening and the fine reviews accorded the talented moppet by the Main Stem critics, the Hollywood Reporter agrees with Variety that a peak of $65,000 is indicated for the first week's business at the Strand.

* * *

THIS UNHEARD of summer trade has made the Strand extrmely happy to hold Toni over for a third week.

Smashing records is nothing unusual for the poised little Blues Singer, who rocketed to stardom three years ago with her whispery husky recording of "Candy Store Blues".

Since then she has won her way easily into the hearts of the public with personal appearances recordings and movies. Cab Calloway summed it up when he said, "This little gal is real gone."

* * *

WHEN TONI HARPER steps to the footlights, smooths down her starched ruffled dress, and gives put with her jived-up Mother Goose, there can be no doubt in anyone's mind how it is that she holds a calloused Broadway in the palm of her hand.

Toni Harper Sets Record

Proving herself to be one of the strongest box office draws to hit Broadway in the last few years, 12-year-old Toni "Candy Store Blues" Harper is racking up sensational grosses in her second week in the Strand Theatre on Broadway.

In fact, Toni's business has been so phenomenal that the managing director of the Strand Theatre, Zeb Epstein, has asked the Mighty Mite of Music to try to rearrange her schedule so that she can be held over for a fourth week at his theatre—a record which can only be challenged by a handful of the top Broadway names.

Toni Harper Makes First New York Appearance

NEW YORK CITY. — She's 12 years old, cute as the proverbial bugs' ear, and handles a song with a poise and polished technique that amazes show business veterans. Her name is Toni "Candy Store Blues" Harper, and she will be at the Apollo Theatre on June 30. This will be Toni's only appearance in the East and her very first appearance in a New York Theatre. So if you want the one and only chance to catch Toni "Candy Store Blues" Harper you had better drop down to the Apollo Theatre on the above date and come early to avoid the crowds.

Toni's pert hep style of singing has captivated radio and juke box audiences from her native California to the East coast. Her Columbia recording of "Candy Store Blues" moved right into the best selling class almost immediately upon being released.

The mite-sized songstress from Los Angeles has been vocalizing almost since the time she graduated from diapers. Her ingenius improvising and natural sense of rhythm prompted her parents to enroll Toni at a professional children's school several years ago. There she studied dancing until instructor Nick Castle overheard a Harper "improvement" on "Waitin' For The Train To Come In," and spotted Toni in a singing role for his big Christmas revue. The talented youngster stole the show.

Eddie Cantor heard Toni's fresh, whispery voice and asked her to sing on his special Christmas broadcast. A few hours before airtime Toni was informed that she was to sing the closing number, "Jingle-Bells." Together with her arranger and accompanist, Eddie Beal, Toni worked out a bright, effervescent version of the tune that was another show stopping hit.

A Columbia records executive heard the program and within twenty-four hours Toni had a contract and a recording date. In the last frantic days of December, before the recording ban went into effect, Toni cut four tunes. The lyrics were written especially for her, a sort of "Mother Goose in jive-Talk"; otherwise the music makes no concession to her age. Toni sings the blues in a breathy, grown-up voice, with fresh phrasing and syncopation that's reminiscent of Ella Fitzgerald.

Since that time Toni Harper has recorded several other sides for Columbia records all of them proving hits. To name a few there have been "Tabby The Cat," "You're My Everything," "Bippety Be Bop Pony," "Miss In Between Blues."

Another 'Sugar Chile'?

Young Ohio Piano Prodigy, Only 4, Amazes Everybody

By MAUDE B. FORD

TOLEDO, Ohio—There's a new sensation out here in this part of the Midwest. For the past three weeks newspaper reporters, photographers and scores of curious people have beaten a steady path to the door of Master Oscar Sylvester Hill, age 4, son of Mrs. Johnnie Hill, of 3164 Blade Street. You see, Oscar is a piano prodigy and they are saying he's another "Sugar Chile" Robinson. Oscar is an important gentleman here.

This youngster has amazed everyone for he had never had a piano lesson until April 1 . . . that's April 1, 1950 . . . Right now, according to his music teacher, Mrs. Herbert S. Goodloe, Oscar's rhythm is perfect, he can almost reach an octave, he holds a perfect hand position when he plays "boogie-woogie" and never allows his thumbs to drop below the keyboard. It is that particular trait which stamps him as being different from Detroit's sensational "Sugar Chile" Robinson who uses elbows, fists and everything to hammer out his rhythms.

Oscar's fingers are well curved with perfectly arched hands. He plays on his finger-tips and uses the left hand as the well as the right one. He can sing "Rag Mopp" and "Stormy Weather." He even dances well and can do the "huckle-buck," "sand" and "bebop" and whistle while doing his dances. He has amazed everyone.

Oscar's mother, Mrs. Hill, says the youngster tried to dance before he could walk. Born here Sept. 20, 1945, the young prodigy began to show talent for the piano and music in general when he was but two years old. At that time his mother says he asked her to buy a piano. She was definitely unaware of the innate ability of her little son and any efforts on the child's part to play were passed off lightly by the mother. But when she took him to the Goodloe Studio of Music on April 1, that's when things began to really happen.

Immediately upon hearing the child play Mrs. Goodloe informed Mrs. Hill that her son was possessed of unusual and unique talent. In fact, that he was a "child prodigy." Mrs. Goodloe has taken charge of training the child and two weeks ago took him to Oberlin to the Oberlin Conservatory of Music—alma mater of the famous Earl Hines—for interviews. He amazed them there, too.

Since the news got around, there hasn't been a dull moment at the Hill home with this sudden projection of Oscar into the spotlight as another "Sugar Chile" Robinson. As for young Oscar, he's taking it in stride and playing his piano.



Another 'Sugar Chile'?—That's what they're saying in Toledo, Ohio, where 4-year-old Oscar Sylvester Hill has become the center of attraction with his piano playing. They say he's a "natural" to become famous. He can sing, dance and play the piano, and does all three pretty well.



Child Prodigy— The newest child sensation to rock the music world is young Oscar Sylvester Hill, only 4, son of Mrs. Johnnie Hill of Toledo, Ohio. He practices his rhythms in the Goodloe Studio of Music in Toledo, where he has amazed everyone after only four weeks of study. He is a child prodigy.

49c(2) (a) 1950

Eddie Jackson (Charioteers)

THE SUDDEN DEATH OF handsome Eddie Jackson of the Charioteers Sunday evening shocked the whole entertainment world. In the prime of his youth, this lad, always a gentleman, went in a manner suggesting the tragedy that befell George Gershwin. My sympathies to his pretty widow, Vivian Brown Jackson. Stump and Stumpy (Jimmy Cross and Harold Cromer) got off on the Queen last weekend for their comedy invasion of England. And they went "right," for cagey old Nat Nazzarro, their manager and mentor, had the U. S. equivalent of the English pound in the bank before the boys got aboard ship. Here's one of the classiest funmaking combinations in the business, always clean, always sharp, always superbly clever. They'll start a laugh riot in Merry Ole England! On the Hill, they're heralding the return of the master bartender, Johnny (721) Strickland, from Montreal, where he, on advice of those experienced in Montreal life, intoned his "voulez-vous" at every chance. Somebody asked about Cadillac Kelly: he's on the coast doing good. Somebody else asked about Dapper Dan Strong: he's in Pittsburgh happy in an honest job in the steel-mills. Somebody asked about Billy Rowe: he's still around talking loud and drawing a crowd, but this time in the form of listeners to his nightly WLIB disc jockey show (1190 on your dial.) And, strange as it may seem, Billy is real good as a jockey.

Big Little Girl

"Little Esther" Jones is only 14; but she is a big girl (137 lbs.) with a big voice and a following that may set other coffee-colored coloraturas such as Lena Horne and Dinah Washington looking over their shoulders. One of Little Esther's records, *Double Crossing Blues,* has been among the ten bestselling "race" records for 22 weeks; two others, *Cupid's Boogie* and *Mistrustin' Blues,* have been up in the big time more than a month.

In Omaha, where she was in the midst of a cross-country tour last week, a happy doorman at the Dreamland Ballroom nodded close to 1,000 frenzied Little Esther fans through the door—several hundred more than fire regulations call for. Dressed in demure organdy, roly-poly Little Esther herself had to step over a circle of backstage crapshooters to get onstage. Once there, she flashed a big gold tooth into the spotlight. Bandleader Johnny Otis laid down a fat and winsome chord, and Little Esther cut her big, warm, billowing voice adrift on a blues.

When her aim was a bit wide of a note, she just bobbed around until she lit on one she liked. By the time she had glided and wavered through some of her biggest hits, the crowd had gone happily mad. Said one frothy listener, shaking his head: "That isn't a vibrato she's got, it's a shiver."

Born in Texas, Little Esther Jones never had a singing lesson in her life. She got her start last summer at an amateur night in a Los Angeles nightclub. Bandleader Otis, who was part owner of the club, signed her on the spot. Now he gives her half of every profit dollar plus record royalties.

On tour, Little Esther travels in a bus named for her with an entourage: her mother, a tutor (required by California law) to give her two hours' schooling a day, a manager and the eight kinetic members of the Johnny Otis band.

"I like to sing all right," says Little Esther. "But sometimes I get mad. I don't know why, I just get mad. I want to see my daddy down in Texas. And I want a vacation too."



John B. Koffend

"Little Esther"
A shiver.

NEGRO ORCHESTRA
LEADER WINS IN SUIT

Gadsden,Ala. April 20-(AP)- A Jury in the U.S. District Court here Wednesday returned a verdict in favor of Louis T. Jordan,nationally known Negro orchestra leader,who was sued for $100,000 damages for a fatal traffic accident. The suit was filed by Mrs. Arre Patman,Pell City, on grounds her husband, William S.Patman, was struck and killed last Oct.8 by a car driven by Jordan.The accident happened on the Atlanta highway between Pell City and Eden. The jury returned a verdict for Jordan, of Harvey,Ill., after deliberating about four hours,Judge Seybourn H. Lynne assessed court costs against Mrs.Patman.

Advertiser
Fri. 4-21-50
Montgomery,Ala.

consistent attraction and his record sales haven't dropped below One Million in the last five years.

Among the hit records that he has turned out have been "Beware," "Choo-Choo Boogie," "Caldonia," "Blue Light Boogie" and his present hit, "Tamburitza Boogie." It's been estimated that these records are currently being played on 125,000 jukeboxes throughout the country.

Having a hit tune on jukeboxes keeps his name before the musical public and whenever he makes personal appearances with his band, a standing room only audience is assured. On these one-nighters he draws an average of 4500 dancers. In Kansas City at the Auditorium he has drawn no less than 9000 people, while in Birmingham, (Ala.) a Jordan appearance at the Auditorium usually witnesses 7500 people filing through the entrance. Many promoters have gotten out of the red whenever they were fortunate enough to sign him up for a one-nighter.

Louis Jordan Grosses $500,000 From Records

St. Louis—One of the reasons that bandleader Louis Jordan has remained a musical favorite with his fans is that he has managed to have a hit record every year. Currently appearing here at Jordan Chamber's Riviera Club, the famous singer, movie star and band leader said that his 'secret for success' was in trying to turn out records each year that would head the list of juke box favorites.

Since he waxed the song, "Outskirts of Town" eight years ago, Jordan has racked up a list of best-sellers on the Decca label that have brought him over $500,000 in royalties alone. Officials at Decca report that Jordan is a

Leadbelly's "Irene" seen as Top Tune of the era.
....
See- Code 28- 1950

Afro-American
Sat- 9-16-50
Baltimore, Md.

Good Night Irene
"This here song," the late Huddie (Lead Belly) Ledbetter used to explain, was made about a man an' a girl ....

Time (magazine)
8-4-50

See- Code 28- 1950

Folk Singer Made 'Irene' Popular

'Leadbelly' Leadbetter Died Just Before Song Rose To the Top of Hit Parade

Call. 9-29-30
Kansas City, Mo.

By Margaret Goss Burroughs
For ANP

CHICAGO. — "IRENE" is a song that every one has been hearing quite a bit these days. During this period, it has been at the top of the hit parade. I wonder how many people know the real story of "Irene".

To lovers of folk music, Negro and white all over America, it is a familiar and well-loved song. It was first sung and recorded on Asch records several years ago by the master of all American folk singers, Huddie Leadbelly.

It is to be regretted that most of the bands and singers who are doing this song today don't take a minute or two to acknowledge the king of the 12 stringed guitar, Huddie Leadbelly, a Negro, as the one who made the song popular. Leadbelly passed away several months age in his sixties. He was in his early 60's—what today we might call the prime of a long and rich career.

This would be but a small honor to pay such a great artist—who received little notice until the latter years of his life. You hear many versions of "Irene" today but you haven't heard anything until you have heard Leadbelly's original version. This was his theme song, it had its roots in Elizabethan verse. His recording until recently was the only recorded one. He sings this plaintive melody with tenderness. His big voice sings effectively that way too. Huddie's voice and guitar are unbelievable in their powerfulness.

The originator of "Irene" was born in Louisiana in 1885. His family moved to Texas when he was a child. Of American Negro and Indian parents, he was weaned on music-bumbling at an accordian at about the time he was learning how to speak.

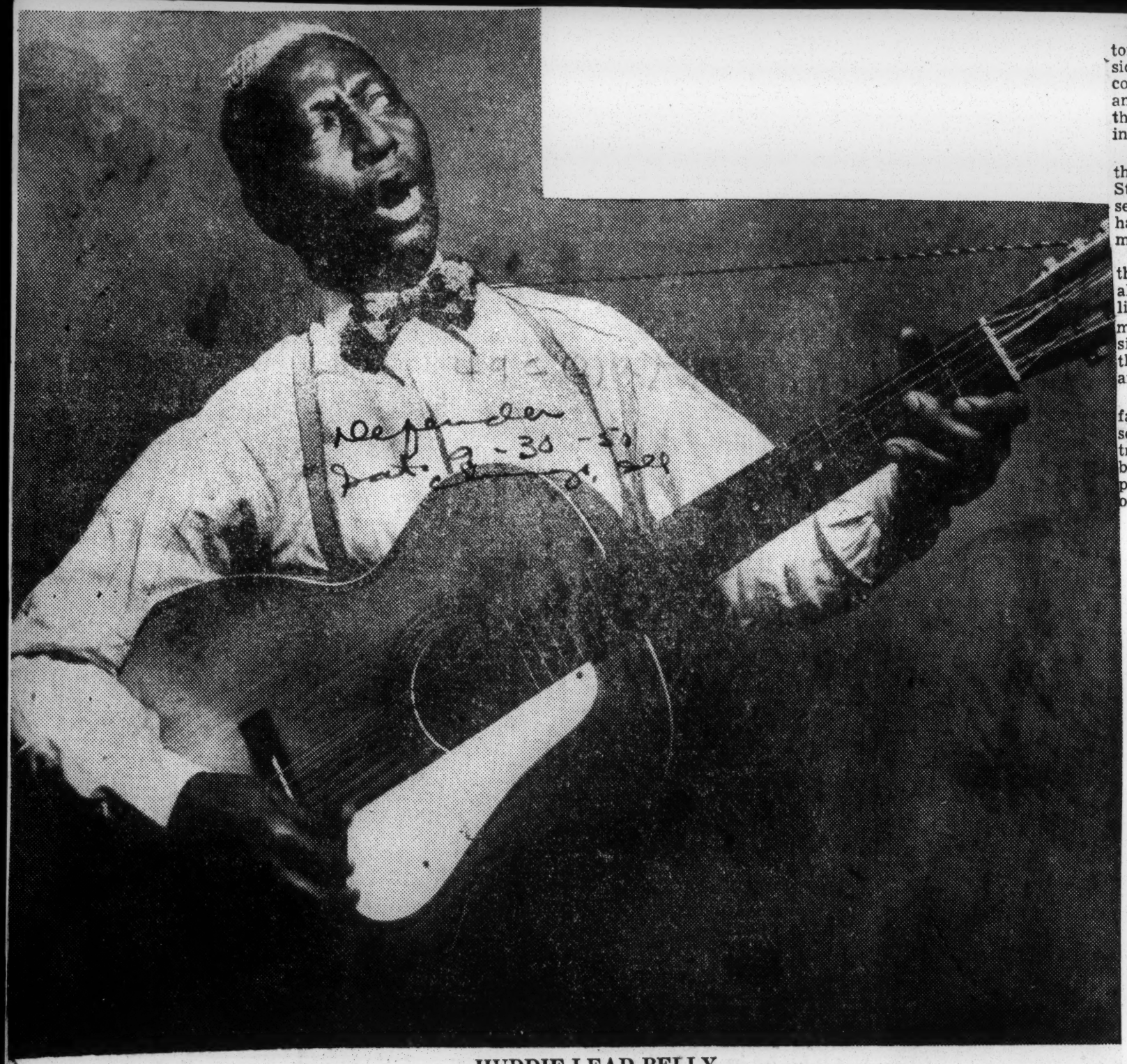
He absorbed the music of cotton fields and kanebreak, the music that grew out of the Delta country, out of the brazos bottoms and the red river valley to swell the headwaters of a new stream in American music, Jazz.

Even in his youth, Huddie's won the title of "King of the Twelve Stringed Guitar." Leadbelly possessed great musical talent and had one of the most outstanding memories this side of Toscaninni.

A detailed account of Leadbelly can be found in "Negro Folk Songs as Sung by Leadbelly" by John A. and Alan Lomax (McMillan). His version of "Irene" can be heard on "Songs by Leadbelly" Asch Recordings Album No. A343.

Here is again proof of the fact that Negroes have contributed to all phases of American cultural life. It is a glaring criticism of democracy that white musicians and singers have so easily glossed over the fact that a Negro originated and first sang this song.

Here is again evidence of the fact that Negroes, are considered second class citizens in this country. It is to be hoped that Leadbelly will be accorded his proper place in the American musical hall of fame.



HUDDIE LEAD BELLY

Irene? This Scribe Says The Great Leadbelly Woke Her Up

By MARGARET GOSS BURROUGHS

IRENE" is a song that everyone has been hearing quite a bit these days. During this period, it has been at the top of the hit parade. I wonder how many people know the real story of "Irene."

To lovers of folk music, Negro and white all over America, It is a familiar and well-loved song. It was first sung, and recorded on Asch records several years ago by the master of all American folk singers, Huddie Leadbelly.

It is to be regretted that most of the bands and singers who are doing this song today don't take a minute or two to acknowledge the king of the twelve stringed guitar, Huddie Leadbelly, a Negro, as the one who made the song popular. Leadbelly passed away several months ago in his sixties. He was in his early 60's—what today might call the prime of a long and rich career.

This would be but a small honor to pay such a great artist—who received little notice until the latter years of his life. You hear many versions of "Irene" today but you haven't heard anything until you have heard Leadbelly's original version. This was his theme song (it had its roots in Elizabethan verse).

His recording until recently was the only recorded one. He sings this plaintive melody with tenderness. His big voice sings effectively that way, too. Huddie's voice and guitar are unbelievable in their powerfulness.

The originator of "Irene" was born in Louisiana in 1885. His family moved to Texas when he was a child. Of American Negro and Indian parents, he was weaned on music—bumbling at an accordian at about the time he was learning how to speak.

He absorbed the music of cotton fields and kanebreak, the music that grow out of the Delta country, out of the brazos bottoms and the red river valley to swell the headwaters of a new stream in American music, Jazz.

Even in his youth, Huddie's won the title of "King of the Twelve Stringed Guitar." Leadbelly possessed great musical talent and had one of the most outstanding memories this side of Toscaninni.

Here again is proof of the fact that Negroes have contributed to all phases of American cultural life. It is a glaring criticism of democracy that white musicians and singers have so easily glossed over the fact that a Negro originated and first sang this song.

Here again is evidence of the fact that Negroes are considered second class citizens in this country. It is to be hoped that Leadbelly will be accorded his proper place in the American musical hall of fame.

Florence Mills Was Queen of Singers

BY WILLIAM J. MURDOCH FOR ANP

CHICAGO. — Sarah Vaughan, Billie Holliday, Nellie Lutcher, and other sisters of the sizzle have a rabid following among devotees of swing, jazz, and bop. Rightfully so.

But in the opinion of many not-so-old-timers, none of these talented gals could hold a torch to the little lady who was show queen of them all—part, piquant Florence Mills.

Most of the youngsters currently swooning or swooping to the throaty techniques exhibited in New York and Chicago and elswhere never heard of Florence. She has been dead for 23 years.

But her name, which was once well on its way to becoming one of the brightest in the show world, will never be forgotten so long as a drop of sentiment trickles through the hardened old artery that is Broadway.

More Than Singer

Florence was much more than a singer. She had to be. Most critics agree her voice along could never have taken her to the pinnacle she reached, especially in an era when the Negro entertainer found it almost impossible to attain a status above the comic level of ministrelsy or a position of respect, outside the demimonde of jazz.

But Florence did get to the top. It was her vivacity, her infectious good humor, her simple unpretentiousness, her downright appeal — these, propelling her songs to capitivated audiences, these sent her name up in lights and her fame to the heights on both sides of the Atlantic.

Star that she was, she had only begun her astonishing ascent when she was stricken ill in the fall of 1927. She failed to rally from an operation, and the bright light was snuffed.

Started Young

Born in Washington in 189[illegible] Florence, like so large a proportion of today's entertainers, started her career when she was scarcely out of rompers. Visiting bigwigs in the capital city saw her in recitals staged for their amusement. From here it was the usual route: amateur revues, small-time vaudeville, cheap show circuits, the cabarets.

It was in Chicago at the Panama cabaret, located at 35th and State sts., where Florecne got her real start. Many people will remember it was the place from where Ethel Waters made her climb. Old Chicagoans reminiscing about the petite singer's performances at the Panama, shake their heads and sadly declare, "There will never be another."

In "Shuffle Along"

Then in 1921 New York got one of the greatest thrills of its jaded life. Florence leaped from the obscurity of a Harlem hotspot to a featured role in a new revue, Shuffle Along. Delighted reviewers may have been right; perhaps her voice did have a birdlike quality —but it was the folks out front that twittered at her every move on the stage.

Stardom came quickly in Lew Leslie's Plantation Review. From there it was London, where even a restrained critique insisted she was one of the most gifted entertainers the old place had ever seen.

Next on her plans were Ziegfelds Follies and a concert in Boston. Florence had not rested on her laurels while she was standing Europe on its attentive ear. Always a hard worker, she had studied voice and had planned further surprises for her American audiences.

This was typical of her. Far from being spoiled or made lazy or vain by her phenomenal success, she worked every minute when she was performing and a good many of them when she should have been resting instead

Dies Suddenly

She was not in the best of health when she returned from Europe. Her mother sensed it, and cautioned her tearfully. Then came death with stunning swiftness.

The great and the small from the city, the entertainment world, from near and far poured in their tribute. The New York Times, among other newspapers, respectfully tipped its editorial hat and said, "She was one of the leaders whose accomplishment sets the whole racial movement a notch or two forward."

Her body lay in a $10,000 hand-hammered bronze casket for four days, and thousands trooped through the Harlem funeral chapel for a farewell view of her under the glass cover. Crowds milled outside during the services, while an airplane circled low above their head and loosed a flock of blackbirds that streaked away into the sun.

Twelve automobiles filled with $100,000 worth of flowers, including a touching tribute from her husband U. S. Thompson, moved slowly past the throng of more than 150,000 assembled to watch the burial procession.

These were gargantuan rites, and their Hollywood aspects made them no less deserved. After all, up to that time she was, despite her exciting diminuitiveness, the biggest thing the Negroes had ever given the entertainment world. You'll find some folks who say she still is and always will be.



CHICAGO PAYS TRIBUTE TO ARTISTRY of one of the nation's foremost dramatic artists, Miss Abbie Mitchell, at stirring testimonial tribute to her colorful stage and radio career. Mrs. Clifford Tavernier and Miss Mitchell admire one of the gorgeous floral gifts received by the artist during the testimonial last Sunday afternoon while the capacity crowd of friends and admirers who filled the 11th Street Theatre, where the affair was held, cheered.

Capacity Crowd Cheers Abbie Mitchell Tribute

By THEODORE CHARLES STONE

AN ENTHUSIASTIC AND appreciative crowd packed the Eleventh Street theatre Sunday afternoon when Chicago paid tribute to Miss Abbie Mitchell, one of America's most outstanding personalities of the music and drama world.

Miss Mitchell was presented under the sponsorship of Mrs. Clifford Tavernier, supported by a Citizens' committee. She did not appear in concert, opera, variety or in any of the roles which brought her fame during her career of more than 50 years.

She was there among old friends who had known her through her many triumphs, and many of the present day aspirants who were seeing her for the first time. In addition, there were scores of persons who had been associated with her in the theatre, in music or in the studio and who wanted to catch the inspiration of her personality and experience.

The afternoon was justly titled "An Afternoon With a Great Star." It was an occasion where the distinguished visitor rolled back the curtain and talked about the places, the people and experiences which had made so many stars and brought so many bravos to a race in an era which is far past.

With eloquence of speech and beauty of nuance, Miss Mitchell told of the "trail blazers," a tribute to the first singers, men and women. She outlined highlights of her own career, gave some do's and don'ts for young singers and concluded with two highly dramatic works.

Rarely have music lovers, artists and friends of the arts heard so much about an artist's life, and fewer artists have such a wealth of experience to express. What Miss Mitchell had to say was as vital and stimulating today as it was when she was shaping the career which warranted such an ovation.

It was a chapter in history, living history which became an inspiration to the young as well as the older members of the capacity audience.

Dramatic Works Climax

The afternoon was charged with responsiveness from the beginning to the close of the program. Following the intermission Miss Mitchell returned to the stage to recreate two dramatic situations.

The first, "Cora's Soliloquy," from Mulatto by Langston Hughes; the latter, "The Letter Scene" from Macbeth by William Shakespeare, ended the program. With the audience cheering and applauding, Miss Mitchell bowed again and again and finally retired to a flower-filled hall where she was tendered a reception.

A Citizens' committee assisted Mrs. Tavernier in presenting the famed and beloved star. Joseph Lockett introduced Miss Mitchell. Many floral tributes were presented to her during the program.

A Little Outside Help Pushes Abbie To Fame

By MARY GRANT

Abbie Mitchell, one of those rarest of oddities — a native New Yorker — was born less than three block away from that city's famous Bowery district.

Abbie began her now fabulous stage career at the early age of 12 years. It wasn't that she exactly planned to enter the theatre at so early an age, but there were others who felt that the time was ripe. This is how it all started.

Abbie lived in a very large apartment building. Much to the annoyance of her family and neighbors she was a consistent early riser. If she had gone about this little habit of hers in a quiet, inconspicuous manner no one would have minded very much.

But Abbie loved to sing and she enjoyed best singing when there were no city noises to interfere with her loud, clear tones. Her aunt loved to hear Abbie sing; so did the neighbors — but not at 5:00 a. m.

Finally, one man became so angry at having his rest disturbed at so early an hour that he went to Abbie's aunt and gently suggested that she put her niece on the stage. His theory was that she would become so tired working that she would be unable to get up at five in the morning.

However, the next morning when the neighbor was awakened at the usual early hour he immediately came over and brought with him a list of theatrical agents. This time his urgings were a little less gentle. That day Abbie and her aunt visited several of these agents. On this day with the advent into the theatre of a large-eyed dainty litle girl of 12 years, began one of the greatest careers of show business.

It was at this time that she met such renowned persons as Paul Lawrence Dunbar, Harry Burleigh and Will Marion Cook. She married Cook when she was 14. After her marriage Miss Mitchell began to study in earnest and to develop the tremendous voice with which nature had endowed her.

Appearances at the old Pekin theatre at 27th and State sts. in Chicago was an important step in her development; for it was from here that she moved on to her greatest triumphs on Broadway, in London, Paris, Berlin and Russia where she thrilled capacity audiences with her renditions of classics and Negro songs.

Although the world of later years knows Miss Mitchell best as a great actress, she began her career and became famous as a great singer. In any instance, "great," as the word for Abbie Mitchell is an understatement.



These night club stars are (top row, left to right) Marion Morgan, Celebrity Room; Margie Robinson, Sciolla's Cafe; Jerry, Nut Club, and Kay Armen, Latin Casino. At bottom are (left to right) Peggy Thomas, New Town Tavern, Delair, N. J.; Hot Lips Page, opening Monday at Club Orchid; Paul Sydell, Weber's Hof Brau, Central Airport, Camden; Sherry Blair, at Chateau-Crillon.

CO-STARS AND COMPOSER PRACTICE NEW SCORE



Ed Carswell-Graphic House

Muriel Rahn and Lawrence Tibbett (right), who will have the leading roles in "The Barrier," rehearse with Jan Meyerowitz. The musical drama is due on Broadway this fall.

Two at 'The Barrier'

Tibbett, Muriel Rahn Star In Music Drama at Gayety

Langston Hughes Play Adapted From His 'The Mulatto'

By Richard L. Coe

ALTHOUGH Muriel Rahn is superb vocally and histrionically, there is less in "The Barrier" than meets either eye or ear.

The altogether disappointing new musical drama at the Gayety which returns Lawrence Tibbett to the stage after his distinguished career at the Metropolitan is a contrived story adapted by Langston Hughes from his play, "The Mulatto."

It is a grimly determined effort at opera in English. However successfully Gian-Carlo Menotti has shown, in his own words and music, that there can be such a fusion and however patient one may strive to be with this new collaboration, the result is simply phoney. Music Critic Paul Hume tells you about the music in the adjoining column.

The story concerns a Georgia colonel whose only children have been born of his Negro housekeeper. He has educated the eldest son up North, but when the latter strives to take anything other than what his father considers his "rightful place with the niggers," the colonel rages. When the son is ordered to leave the house and decides to go out the forbidden front portico, the colonel tries to shoot him. The son strangles his father to death.

The final scene shows the mother remembering the events of 30 years before which led to her mulatto brood.

In the first place, I don't believe such a story in the least. It presumes, from the first scene to be of the present, but I didn't for a minute believe that. From the dancers' costumes of the last act, one assumes that 30 years before was in the crinoline days. Hence, the ballet, which presumably is clarifying the story, only confuses.

Clumsy Arrangements

In the second place, the fitting of words and action to the music has been clumsily arranged. There are jerky pauses where everyone freezes while the orchestra saws on. The recitative form is intensely artificial and unconvinging, a criticism that can't be fairly levelled against "The Medium" and "The Consul," those works which I assume encouraged this production.

Nor is there much the leading figures, other than Miss Rahn, have to do. Mr. Tibbett is called on to strike poses and Wilton Clary, as the eldest son, can do little more than stand about and sing brusque phrases. Co-Producer Michael Myerberg directed, rather helplessly it seemed to me.

It is a shame that Miss Rahn has to waste her vital skill in such an aimlessly arty work as this. Her moments of appeal come so close to striking home, both as an actress and a singer, but are so patently far above her material that an ovation for her at the fall of the curtain seemed superbly suitable. It is a part far from the insinuating liveliness of her "Carmen Jones" but with it she strikes the only convincing notes of a sordid, depressing evening, enlivened minutely by the spoken words of two dreary undertakers.

For a discussion of the Jan Meyerowitz score, Mr. Hume carries on in the next column and I don't envy him his assignment.

Jan Meyerowitz Music Is Integral Part of New Work

By Paul Hume

THE real barrier at the Gayety, where Langston Hughes' liberatto is being sung to music by Jan Meyerowitz, is Mr. Meyerowitz's music.

In the adjacent column by Mr. Coe, you will discover something about the play. This column is concerned with the weaknesses of the music.

The text of the "musical drama," as "The Barrier" is being called, is eminently singable, frequently containing beautiful poetry, and is composed largely of short, simple words.

The trouble with the music, taken as a setting of that text, is that those short, simple words are stretched out of shape, pulled and twisted to fit a tedious, unoriginal style of matching words and music.

Meyerowitz remembers many of the techniques that made Menotti's "The Medium" a unique and fascinating piece. But he has mastered none of them, and has none of his own to offer in their place. The bloated score moves from threadbare jazzy figurations to trite imitations of late European symphonists with appalling monotony. Worst of all, it fails to match the music to dramatic climaxes, or to change color with the changing moods of the play.

There are rare moments of relief from this unhappy state of things. Miss Rahn's soliloquy, reminiscing about happier days, wherein she is joined by Mr. Tibbett and Charlotte Holloman singing offstage, has lyrical passages. For these, the composer has gone to Benjamin Britten's operatic success, "Peter Grimes," an even finer model than Menotti.

But to ask such fine singers as Muriel Rahn, Tibbett, and Miss Holloman to wear themselves out on badly written phrases, is to abuse good singing actors. Miss Rahn sounded wonderful throughout, and Miss Holloman's voice should make her a familiar favorite.

Tibbett had moments of rich sound that brought back his years as one of the Metropolitan Opera's chief ornaments. At other times, he had difficulty in projecting the unwieldy music.

First Dance Touching

Dance sequences, designed by Charles Weidman and Doris Humphrey were touching, notably in their first scene. The dancing on the main stage lost some of the point the first scene held. Marc Breaux and Josephine Keene were excellent in those sequences.

Do not think of "The Barrier" as an opera and then announce that you do not like opera. Whether it is opera, musical drama, or a play with music, it suffers, as operas, musical dramas, and plays with music often have suffered in the past, from an inadequate musical score.

Tibbett and Rahn to Co-Star in 'Barrier'



Lawrence Tibbett, baritone of the Metropolitan Opera Co., and Muriel Rahn, original Carmen of "Carmen Jones," will co-star in "The Barrier," music-drama by Langston Hughes and Jan Meyerowitz, when the musical opens on Broadway at the Mansfield Theatre, Oct. 14.

Lawrence Tibbett, Muriel Rahn in Co-Starring Role

By E. B. REA
AFRO-AMERICAN Theatrical Editor

What might easily be considered the first major assault against the staid Metropolitan Opera Company's more half-a-century, anti-color attitude, seems to be shaping up in the October 14th opening of "The Barrier," music drama, at the Mansfield Theatre, in New York City.

On that date, Lawrence Tibbett, noted baritone of the Metropolitan Opera Company, will co-star with Muriel Rahn, soprano, and original Carmen of "Carmen Jones,' in the Langston Hughes-Jan Meyerowitz opas, which had its premiere as an opera workshop presentation at Columbia University in January of this year.

While Met stars, during the past few years, have not been averse to appearing on programs with artists of color, no colored artist ever appeared in one of the company's long-hair productions.

Played "Emperor Jones"

In 1933, the company presented its version of "Emperor Jones" with baritone Tibbett, essaying the major role in blackface. In the cast, however, was emsley Winfield, who drew much applause.

Rudolph Bing, new manager of the Metropolitan Opera Company, earlier this year created concern when he said that the Met would consider any "suitable singer for a suitable role, "but nothing further has come out of it.

Miss Rahn appeared on the Met stage on Dec. 26, 1948, singing opposite such Met stars as Jussi Bjoerling, Frank Guerara, Claramae Turner, Jerome ines and Tibbett in a benefit for the American Guild of Musical artists.

Sang with Melton

In addition, she has shared the same program with Georgia-born James Melton, Met tenor.

"The Barrier' centers around life on a Georgia plantation. It was created from the play "Mulatto,' by Langston ughes, with the resultant off-shoot of divulging the inevitable wall of color and its many implications, some fatal, arising from such conditions.

The irony of the situation is that a Met star will, in his portrayal, be emphasizing the folly of the color bar, while the company he has served so long continues to maintain it.

Miss Rahn has appeared on equal basis with members of the San Carlos and Salmaggi Opera companies, singing a favored Met role, "Aida"; has performed in a number of Broadway plays, in "Carmen Jones,' she sang that role 134 times; has been heard at Carnegie and Town halls, and with major symphony orchestras.

It might be the breaking up of the Met's former policy of adhering strictly to Nordic and foreign-born artists.

49c(2) (a) 1950 William Warfield- Muriel Rahn

At Capital's 150th Anniversary



These notables were among those who took part in the "Salute to Freedom" which formally opened the observance of the 150th anniversary of the founding of the nation's capital. Left to right are' Edward Arnold of screen and radio, Ira Petina of the Metropolitan Opera, George Murphy, screen star; William Warfield, baritone; Muriel Rahn, soprano, and Lucille Manners of the Met.

Muriel Rahn, Warfield Sing at Sesqui Opening

Barkley Stresses Freedom for All Peoples in Main Speech During Ceremonies at Capitol

WASHINGTON

Miss Muriel Rahn, celebrated soprano, and William Warfield, "singer sensation of the year," hailed Washington's sesquicentennial celebration here Saturday morning, during clorful ceremonies on the steps of the Capitol Building here.

They were among the nationally known figures who took part in the "Salute to Freedom" which formally opened the observance of the 150th anniversary of the founding of Nation's Capital.

Despite an overcast sky and cold, blustery winds, thousands of spectators filled the plaza in front of the Capitol Building to witness the event.

Vice-President Alvin L. Barkley was principal speaker for the occasion, which also featured music by the Howard University chorister and other choirs from local universities and the Department of Agriculture.

High School Cadets Take Part

Garbed in red, white, and blue academic caps and gowns, the singers covered the steps of the Capitol like a tri-colored banner.

They were surrounded on three sides by uniformed cadets from the city's various high schools, bearing the national emblem and other multi-colored flags of the esquicentennial.

Behind them, on the topmost step, was a big, circular emblem with red, white, and blue border enclosing a gold-colored figure representing Freedom.

To the right and left of the emblem were uniformed members of the Armed Forces flanking William A. Wood, dressed as Uncle Sam, who read the narration.

Drapher Pagan, cadet captain of Cardozo High Schools K Company, was one of the heralds standing high on the left-hand pedestal of the Capital building during the celebration.

Its theme was American patriotism and liberty and it was climaxed by "Bless This House," sung by Gladys Swarthout, famous Metropolitan Opera star, as the Goddess of Freedom.

Orchid for Miss. Rahn

Vice-President Barkley, who was accompanied at the celebration by his brdie of a few months, stressed in his speech the importance of freedom for all the peoples of the earth. regardless of race, creed, or color.

He urged that Americans carry on the tradition of Thomas Jefferson. Tom Paine and other great liberals of Revolutionary times.

Ann Crowley of the Broadway hit, "Miss Liberty," George Murphy and Edward Arnold of Hollywood, and Irra Petina and Lucille Manners of the Metropolitan were among the "voices of freedom" in the pageant, with Miss Rahn.

Like the other feminine singers, Miss Rahn received a purple orchid after she had sung "Through the Years," accompanied by the U.S. Air Force Band.

Warfield From Arkansas

She wore a brown two-pice suit, with a sheared beaver stole, white hat and gloves, and brown, open-work sandals with anklestraps.

Mr. Warfield was accompanied by the U.S. Army band as he sang "Jeannie With the Light Brown Hair." The 30-year-old baritone, an Army veteran, took New York by storm recently when he made his debut in Town Hall.

A native of West Helena, Ark., he is a resident of ochester, N.Y., where he was graduated from the Eastman School on a scholarship he won in the Music Educators National Conference.

Crictis have called his voice "phenomenial" and he is the subject of the music page in the current issue of Newsweek.

Special guests at the celebration occupied seats before the Capitol duing the program. Among those invited were:

Reps. William L. Dawson (Dem., Ill.), Adam Clayton Powell (Dem., N.Y.), Judge Armond W. Scott, former Judge James A. Cobb. Ralph Matthews and Roy Garvin of the AFRO, Stanley Roberts, Robert Taylor, Jesse Dedmond. Marshall Shepard, George Parker, the ev. Stephen G. Spottswood, Frank Davis, Dr. Emmett Scott, Perry Howard, Woolsey Hall, Emory B. Smith, John R. Pinkett and Rayford Logan.

49c(2) (a) 1950

Hazel Scott

Hazel Scott at Town Hall In Haven Church Concert

An audience of more than 1000 last night head with enthusiasm a concert at Tow nHall by Hazel Scott, noted pianist and musical star of a number of Hollywood productions, including "Rhapsody in Blue."

The concert, sponsored by the Haven Methodist Church, 23d and Oxford sts., was presented as one of the principal events in the church effort for renovation of the Haven Community Center and for the development of the church's youth recreation program.

Miss Scott's program was presented in two parts. The first was devoted entirely to classical selections, including Moszkowski's "Etincelles," Bach's "Thirtieth Church Cantata" and "Jesu, Joy of Men's Desiring," Chopin's "Impromptu in F Sharp," and Liszt's "Etude de Concert, in D Flat."

The second part was given to what Miss Scott described as "swinging the classics," a series of improvisations on classical themes don in blues time, boogie-woogie and bop.

Hazel Scott Stars in Earle Stage Show

Cold winds ushered in the stage show at the Earle Theater yesterday, but after Hazel Scott's torchy songs and red hot piano playing, the audience was simmering.

Miss Scott, who received top billing, certainly knows her way around the ivories. Besides being a first rate singer and pianist, the comely artist renders a feeling to her fans that she's having just as much fun as they are.

Don Cornell, who acted as singing master of ceremonies, gave impersonations of several topnotch male vocalists and sang the hit, "It Isn't Fair." The crowd didn't swoon, but at least shifted in their seats.

Buck and Bubbles, dancing team, were rewarded with occasional chuckles; the Martels, who threw Mignon half way across stage, received several Oh's and Ah's, and Evers and Dolorez, tight-rope dancers, also ran.

On the screen, Warner Baxter starred in "State Penitentiary." From the beginning the end is inevitable. The star is sent to the "pen," gets mangled by the "cons," sympathy from the audience, and released by the time the 66 minutes are over.

Baxter, who may be miscast, is in there pitchin'. However, the least said about the picture, the best.

P. W.

Southernaires a Hit In Palace Theatre Show

Counted 49c(2)

NEW YORK—The Southernaires, who appeared in the stage show at this city's Palace Theatre, proved a success last week.

Bowing for numerous curtain calls, the versatile quartet scored heaviest with their versions of "Dry Bones" and "Lincoln's Gettysburg Address," done with an impressive musical background.

Rosetta Tharpe Begins Annual Journey May 15

NEW YORK — Sister Rosetta Tharpe, gospel-singing personality and her augmented supporting company of religious artists, including The Rosettes, all-girl choir, James Roots, Jr her mother the famous Katie Bell Nubin and the sensational South-Wind Jubilee Singers of Washington, D. C., will commence their annual national tour on May 15.

Miss Tharpe and her company will appear in 101 sacred concerts during the 115-day tour which will cover 97 cities in 18 southern, midwestern and west coast states. All concerts, arranged by David Taps, 1619 Broadway, New York, Miss Tharpe's personal representative.



SISTER ROSETTA THARPE, the singing guitar player, has an unique specialty—it's Blues-Spirituals with a Modern Touch. (See "Amusement Row" column.)

Amusement Row

Tells Why It's OK for Sister Tharpe To Chirp At Harlem Apollo Theatre

Mr. Jack Schiffman, manager of the Apollo Theatre, sent this column the following letter, which is both self-explanatory and interesting:

"Dear Mr Garlington:

I would like to take advantage of the offer you made to your readers, and answer the letter which was sent you by the Reverend A. A. Jones regarding the appearance of Sister Rosetta Tharpe at the APOLLO Theatre.

Just what is the objection to a spiritual and gospel singer playing in a Theatre? Certainly she has a far greater potential audience for her message when playing a week's engagement at a large theatre than she could possibly have in any other place.

Debunks Objections

Now there are several ways in which objections might be made as fas as a theatre engagement for a gospel singer is concerned. I'd like, briefly to mention and comment on each:

1. Objection has been taken in the past to gospel singers, doing the Lord's work, playing in a commercial theatre for money.

This, to me, is not quite fair. In the first place, this is a material civilization, and 'though I admit it is frequently over-material, still one must be practical to live in it. To object to a gospel singer playing a commercial establishment for material gain is, we submit, overlooking the material necessities of life in this civilization. We believe that spiritual singers have as much right to earn a comfortable living as the next . . . and it is unfortunately true that most of our churches are financially incapable of adequately compensating these artists. Indeed, one might logically point out that by obtaining material gain in a Theatre, the gospel singer may better be able to afford donating his or her services to the churches.

2. Objections may be made that Theatres in general are not high enough moral calibre to permit the Lord's work to be performed on their premises.

We at the Apollo have always strived to run a decent and respectable theatre. We feel that the theatre has become an important part of the community and that we have and shall continue to make our contribution in various community efforts. In the theatre itself, we have always attempted to give decent shows and have been quick to act on the few occasions when patrons have taken exception to any item in the shows

Generally speaking, we believe that the entertainment industry in the United States has been constantly a sourse of enlightenment and moral uplift; the very presence of a voluntary organization to check on the morals of its product is ample proof of this. We believe that the Apollo Theatre has followed this pattern conscientiously, and today is as representative of the best in the entertainment field as any theatre in the city of New York.

Sister Tharpe has played this theatre on many occasions before, and she has also played both theatres and night clubs from coast to coast. So far as I know, no objection of the nature of Reverend Jones' have ever been made before—certainly by no one in the Harlem community. I must add that we feel that the atmosphere and surroundings at the Apollo are much superior to those found in most of the dance halls which are frequently rented for such a purpose. She has always been received with enthusiasm at the Apollo, and naturally it was this factor which made the Apollo management decide to bring her back again. I must also add that from time to time we have received many requests by our patrons to present Sister Tharpe again.

One Final Point

I would like to make one final point. We at the Apollo, feel that Sister Tharpe is a great artist, and that as such, she deserves the widest possible audience. We feel that her message will reach people no matter where they hear her, and that we, as the operators of a first rate and dignified theatre have the obligation to our patrons to present any artist of

Sister Rosetta Tharpe On Tour

NEW YORK — Sister Rosetta Tharpe, world's outstanding gospel-singing personality, and her augmented company of religious artists, including the Rosettes, all-girl choir, James Roots, Jr., the famous South-Wind Jubilee Singers of Washington, D. C., and Miss Tharpe's mother, Katie Bell Nubin, are on tour of the nation.

Miss Tharpe and her company will appear in 101 concert engagements during the 115-day tour which covers 97 cities in 18 states. Concerts, arranged by D. Taps, 1619 Broadway, New York City, Miss Tharpe's business director, are presented under auspices of local churches and religious organizations exclusively.

FROM CHURCH CHOIR TO FAME:

Sarah Vaughan Now Rates $5,000 Weekly

NEW YORK—Sarah Vaughn returns to the scene of the break that led her to nationwide fame in opening an engagement at the 125th St. Apollo Theatre in Harlem on Thursday, Aug. 17. It was just about seven years ago that Sarah stepped out of the Mount Zion Baptist Church in Newark, N.J., and treked across the Hudson River to compete in the Apollo's "Amateur Night in Harlem."

Sarah then a frightened teenager, won first prize and a resultant job as vocalist with Earl Hines' orchestra to start her climb up the ladder of show business success.

Following her stint with the Hines' band, which also boasted the presence of Billy Eckstine as male vocalist, Sarah joined Eckstine's band when Billy set out on his own and a short time later she was signed to record for Musicraft.

She clicked with such disc favorites as "Everything I Have Is Yours," "If You Could See Me Now," "Tenderly" and "Don't Blame Me."

In the past three years she has played leading night clubs, concert halls and theaters from coast-to-coast and has won every major popularity poll as the nation's No. 1 girl singer.

The former church choir singer has come a long way to the point where she now rates $5,000 for a week's engagement at the very same Apollo Theater.

Sarah's Switch Rumors Null

La Vaughan Inks 3-Year Contract With Columbia

NEW YORK — Sarah Vaughan's rumored departure from Columbia in favor of a switch to another record label proved to be completely unfounded last week when the famed singing star inked a new contract that will extend her association with Columbia an additional three years to January, 1954.

Miss Vaughan, who is currently riding the crest of a popularity wave on records, originally signed with Columbia in January, 1949, after having achieved considerable success on the now defunct Musicraft label. Her original Columbia pact would have expired this coming January had she not inked her signature to the renewal paper, which will guarantee her earnings from recordings at $50,000 annually for the next three years.

It is understood that the prime reason for Miss Vaughan's decision to remain with Columbia was the recent entrance into the Columbia fold of arranger-conductor Paul Weston as the firm's West Coast musical director.

MISS VAUGHAN will arrange her future schedules so that she can do the majority of her recording in California with Weston conducting the orchestral background for her.

Weston, who previously had been musical director of Capitol Records and the man responsible for developing such singers as Jo Stafford and Margaret Whiting, will conduct his first session with Sarah when she arrives in California the latter part of November.

In the past year the incomparable singing star has scored with a number of Columbia record hits, among which have been "I'm Crazy To Love You," "Summertime," "Our Very Own," "Thinking Of You," "I Love The Guy," and "Perdido." She is presently rated with Jo Stafford and Doris Day as one of the three most popular girl singers on records.



These night club stars are (top row, left to right): Doris Altier, Club 13; Sarah Vaughan, Club Harlem; Margaret Watkins, New Town Tavern, Delair, N. J., and Sherry Blair, Chateau Crillon. Bottom row (left to right) are Enrica, The Embassy; one of Four Matys Brothers, The Bowery; Don Cornell, Chubby's; Stan Kenton, Click.

Sarah Vaughan Inks A $50,000 Contract

NEW YORK—Sarah Vaughan's rumored departure from Columbia in favor of a switch to another record label proved to be completely unfounded this week when the famed singing star inked a new contract that will extend her association with Columbia an additional three years to January, 1954.

Ethel Waters Receives Sojourner Truth Award

49c(2)(a)

New Yorkers Honor Veteran Stage Actress

Ethel

By GLADYS P. GRAHAM

NEW YORK. — (ANP) — Hundreds of New York's distinguished citizens, representing cross sections of the business, professional, social, civic and entertainment worlds met to pay tribute to one of America's most beloved artists, Miss Ethel Waters, last week.

Dr. 11-10-50

The occasion was a huge banquet given by the New York branch of the National Association of Negro Business and Professional Women's Clubs Inc., at the Park Sheraton hotel.

This outstanding group of business and professional women, who has made awards to such outstanding women as: Miss Pearl Buck, Madam Chiang Kai Chek, Rachman Holt, Mrs. Anna Malone, Mrs. Mabel Staupers and Mrs. Ruth Whaley, selected Miss Waters, star of the current Broadway hit, "The Member of the Wedding," as recipient of the Sojourner Truth award for 1950.

Miss Jennie Lou Smith, in presenting the award to Miss Waters, said, "It is fitting that Miss Waters be given this special Sojourner Truth award. These two great women who have played such major roles in American History—Sojourner Truth in early history and Miss Waters in our current life, symbolize the great strength of the Negro woman."

The list of "Who's Who" attending this event is far too long to list here, but among those who have stood side-by-side with Miss Waters through the years, were: W. C. Handy, father of the Blues; Noble Sissle, president of the Negro' Actor's Guild, Inc.; Carl Van Vechten, Mr. and Mrs. Fletcher Henderson, Miss Irene Brown, Reginald Beane, Langston Hughes, Miss Gerri Major, Miss Margaret Bonds, Miss Vivienne French, Guthrey McClintic, co-author of Miss Waters' life story, "His Eye is on the Sparrow," and Father John Curran.

Miss Etta Moten was guest soloist for the occasion.

49c(2) (a) 1950

Josh White

MY DAY

Sweden has great feeling of its responsibility in establishing peace

By Eleanor Roosevelt

STOCKHOLM, SWEDEN — It is interesting to find an editorial in a Swedish paper about the primaries in California, with particular stress on my son, James' Democratic nomination in that state. Somehow one hardly expects to find in Sweden much interest in state politics at home. I can only pick out words here and there in the Swedish paper, and those only when they are connected with an English or German word. If not for our daily wireless bulletin, I am afraid I would not really know what is the gist of the news.

The dinner given by the charge d'affaires and Mrs. Cumming at the American Embassy Friday night was very pleasant. During the evening, guitar playing by a delightful Swedish architect, Bo Sundblad, who sang a number of Swedish folk songs, and by an American artist, Josh White, who had given successful concerts in Oslo and here, was enthusiastically received. Everyone seemed to enjoy our Negro spiritual, "Swing Low, Sweet Chariot," and in many of Mr. White's songs the Americans present joined in the singing.

49c (2) (a) 1950 "Sugar Chile" Robinson

NEW YORK CLOSE-UP

By TEX McCRARY and JINX FALKENBURG



Philip Schultz

BECAUSE IMAGINATION MAKES THE MAGIC of show business, eleven-year-old piano prodigy "Sugar Chile" Robinson is heir apparent to the fame of the late and beloved "Bojangles" Bill Robinson. When "Sugar" isn't playing boogie, he's playing with his paper-doll boxers: "I make 'em myself—I names 'em, gives 'em diff'rent colored trunks—and I makes 'em fight in my ring, made outa sewing thread and matches stuck into chewing gum on a napkin. Nobody ever hits low in my ring, because I won't let 'em!"

BEFORE "Sugar Chile," the paper-doll fight promoter, starts one of his battles, he carefully lowers over the ring a big pearl button on the end of a black string:

"That's my microphone where I announces my fights—In this cornah, weighin' exactly one ounce and three-quarters, wearing the purple trunks, the challenger and a real crowd-pleaser, Joe X. ATOMIC! And in *this* cornah weighin' one ounce and a half, Sugar Ray Robinson, champeen of the WORLD! And then they come out fightin'. Whichever one wins, he hasta carry the loser, out of the ring—tha's good sportsmanship!"

As Sugar Chile loses himself in the make-believe of his fighters, ideas and a running commentary crackle like pop-corn as he leaps from subject to subject.

"Down in Washington I met President Truman at the big newspaper man's dinner. I said to him, 'It is an honor to meet you, President Truman. I wish you good health!'"

We blinked and asked him: "Sugar Chile, who wrote that little speech for you?"

"Nobody writes nothing for me. That was spontentious, like ever'thing I do on a stage—it just comes out! Like when I was playin' for Mr. Truman, and I busted right in to say, 'How'm I doin', Mr. Pres-i-dent?'

"I didn't know I was gonna say that—I didn't even know I'd said it till they tol' me after it was all over . . ."

Sugar Chile, youngest in a family of seven, is no brat. He has never taken a lesson on the piano; and his best ad lib hit is his own composition, "Numbers Boogie." Because his feet can't reach the pedals, there's a box in front of his stool: "So I can stomp time with my feet!"

He furrowed a brow as expressive as John L. Lewis' to recall the first time he was ever on stage: "With Louie Prima! That's who it was! He was runnin' an amateur show in Detroit. Lotsa people entered. I was four. I won. I was real glad. . . ."

We wondered: "Any stage-fright?"

"Never was scared of anything in my whole life—'cept dogs when I was a little kid. Now I'm not even 'scared of dogs. When I get back home, I'm goin' to get me a great big boxer dog. I got 'im all picked out and his name will be Duke. Named for a war dog called Duke, who captured a big buncha Germans. I read about him in 'The K-9 News.' Sure do like that magazine . . ."

Sugar Chile has never met the other famous Robinsons—Jackie of the Brooklyn Dodgers and "Sugar Ray" of the prize ring—but he would rather be like Bojangles than either of them. Famous people strike no awe in Sugar Chile: "When I was makin' a movie for M. G. M., out in Hollywood, Mr. Louis B. Mayer used to borrow a dollar from me ever' day in the commissary—and when I didn't have a dollar, he would loan me one so he could borrow it back. . . ."

His father and a former school teacher travel with Sugar Chile—he used to hide comic books inside his school books and read 'Superman" when he should have been studying geography: "But you know somethin'—g'ography's more interestin' now!"

He once thought he might like to study piano lessons, but a psychologist told him not to: "He tol' me studyin' was liable to mess up my playin'. I sure don't want to get messed up!"

He says he has no temperament, but he admits that he wouldn't come to New York last time, until his father gave him $10. We asked him how he spent it?

"Fooled 'em. Didn't spent it. Here it is—look—I keep it hidden right here behind by Gladstone Junior Police Loo-tenant's badge. Never know in show business, when a fella's gonna need ten bucks!"

P. S. from Tex

The piano will have to compete with medicine in order to hang onto Sugar Chile's ambitions: "Tha's right, Jinx, when I gets big, I wanta be a doctor—I wants to specialize in surgery . . . dental stuff . . . and chiropractacy, too. That way, no matter what a fella comes in for, I can help fix him up—maybe it's a toothache or a flat foot or cancer, I got what he needs.

"That cancer, that's what I want to knock out! My bes' friend died from cancer when he was jus' a little boy like me. When I get to be a surgeon, and a fella comes to me with cancer, I'll cut a hole in him wherever he hurts.

"Then I'm gonna invent me some kinda fluid—gotta be real strong—and I'll take me a little eyedropper and suck up some of that stuff and squirt it down the hole so it can eat up all the cancer!

"That'll cure people, but I know it's gotta be mighty strong. That's the next thing I gotta do—invent that stuff!"

Copyright, 1950, New York Herald Tribune Inc

"New York Close-Up" also appears every weekday except Saturday in the Herald Tribune.